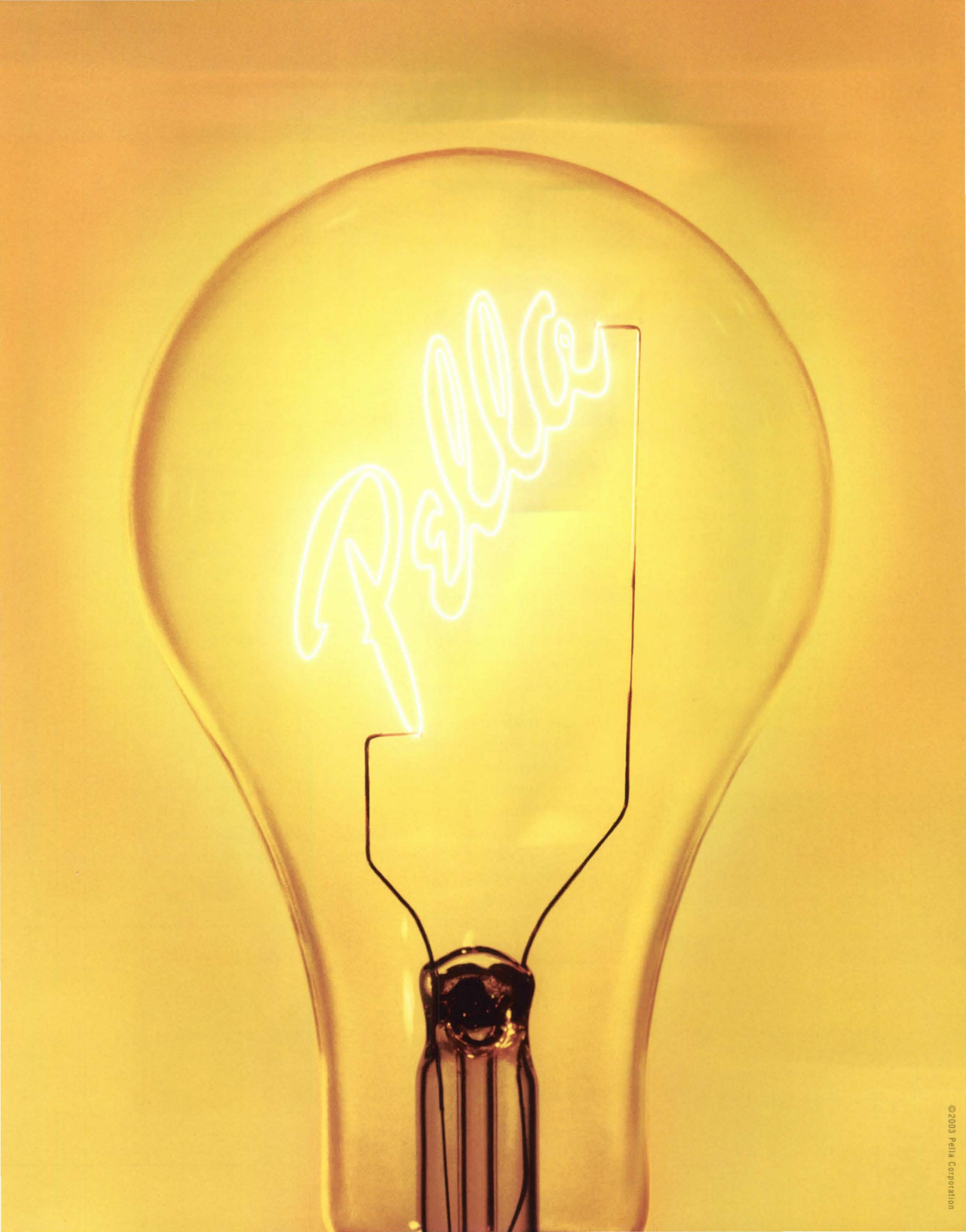


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Outlook

AN INVESTMENT IN THE PROFESSION

Mark R. Johnson, FAIA, AIBD

Whirlpool Corporation has always invested in programs that support building and design professionals. But in recent years, Whirlpool has stepped up its investment in programs that specifically support the architectural community. Architects will have the opportunity to see the results of this investment firsthand at the 2004 AIA National Convention in Chicago.

Education

One major area of interest is Whirlpool's investment in educational programs tailored for architects and designers. In Chicago, Whirlpool will be the first-ever sponsor of the convention's entire Continuing Education Curriculum.



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But our commitment to professional education doesn't stop there. Three exclusive educational programs will be offered right in the Whirlpool booth. These courses will be conducted eighteen times throughout the AIA Convention, so there will be plenty of opportunities for attendees to sit in and learn. What's more, each course will be worth one quarter unit towards your CES requirement.

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Whirlpool Corporation has also made a commitment to facilitate a dialog on important design topics. So in the Whirlpool booth, we will be connecting architects and designers with some of the industry's respected thought-leaders including author and columnist, Katherine Salant, and award-winning designer, Charlie Lazor of Blu Dot Furniture. We welcome them to the conference to share their knowledge and expertise with the design community.

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We'll also be launching new online tools for architects and designers at the convention. Whirlpool and KitchenAid brand's specification writing tools, online education offerings, and a courtesy discount program for architects' personal use will all be unveiled at our booth #1421.

We look forward to seeing you in Chicago. I'll be there and would welcome the opportunity to meet you and tell you more about our programs designed around you.

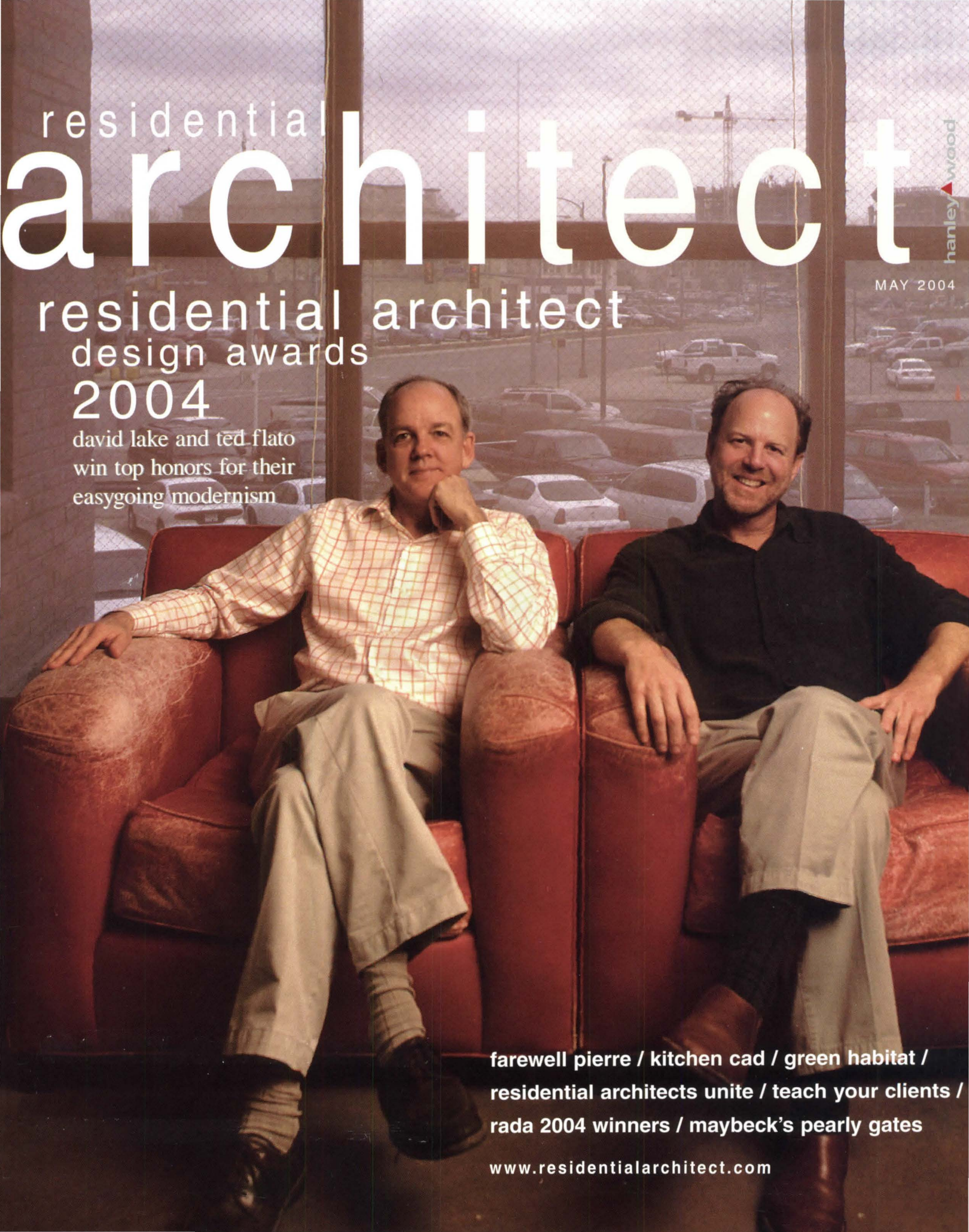


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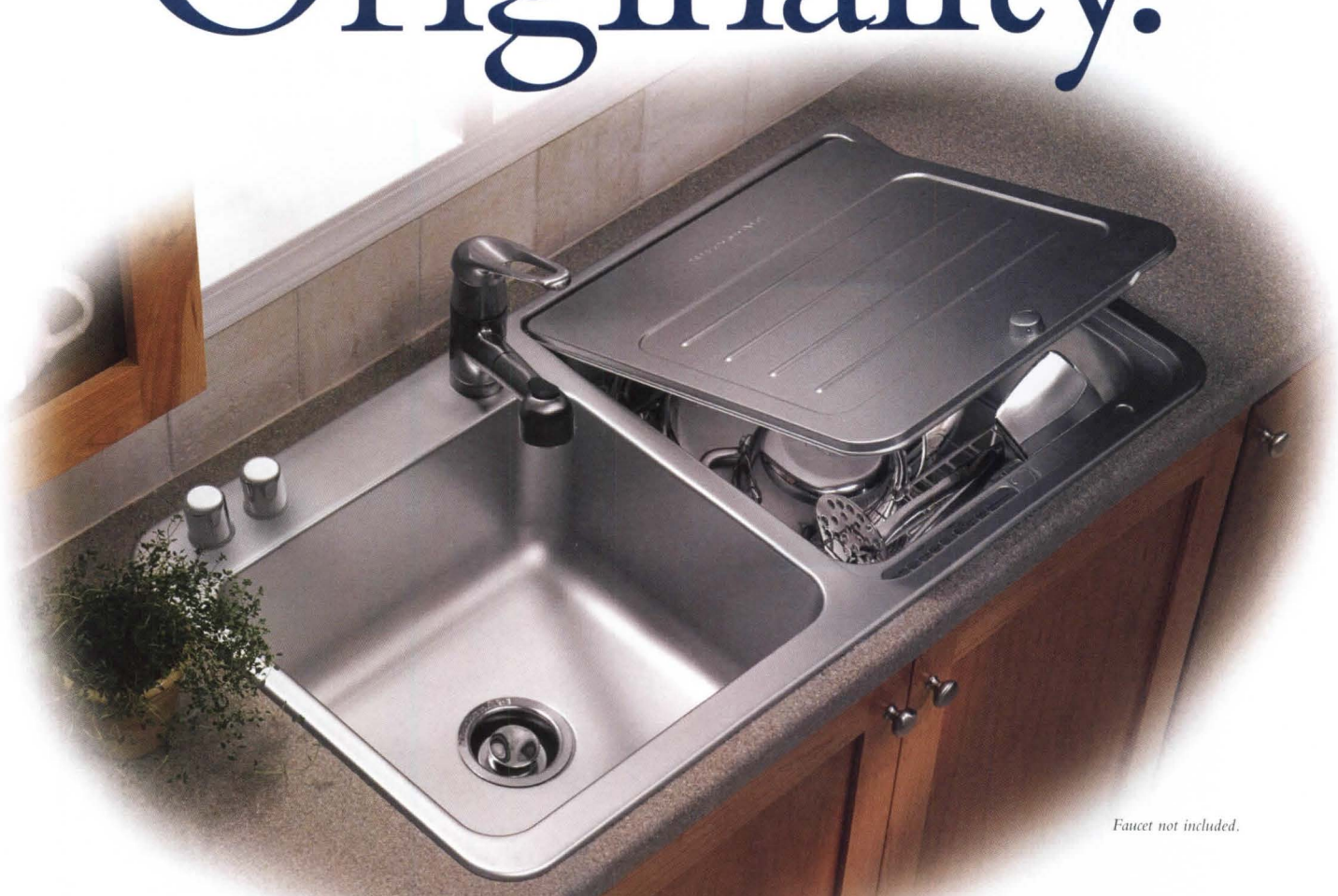
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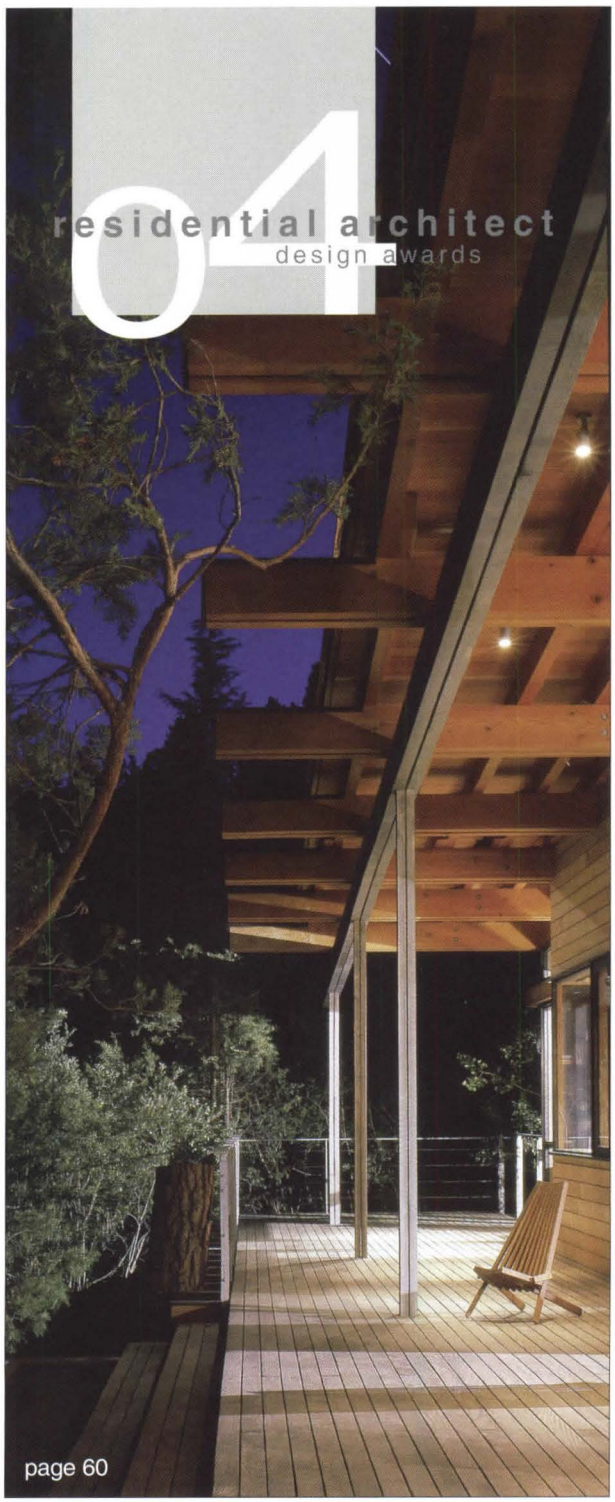
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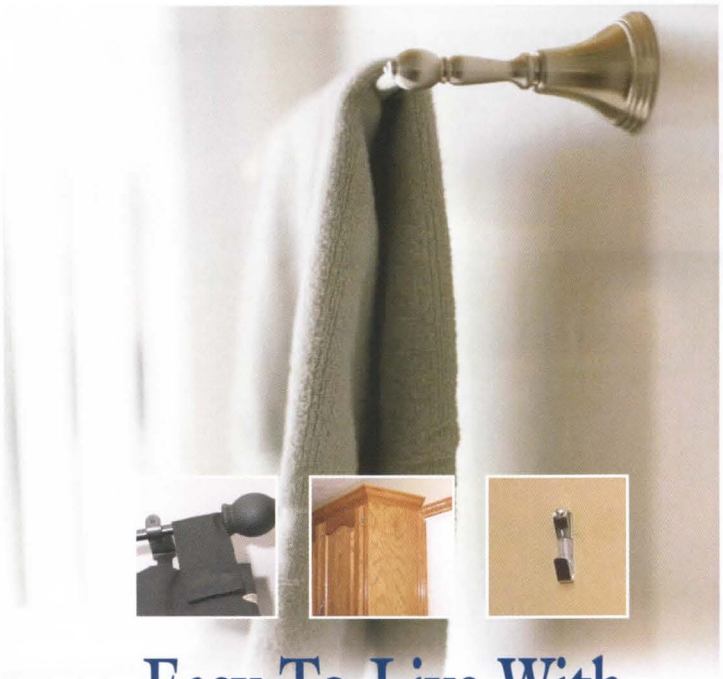
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reinventing the american house

we're going to do it; it needs to be done.



Mark Robert Halper

by s. claire conroy

For the same reason Hollywood chooses to invest in "Terminator XII: Return of the Robotic Arm," mass-market home builders gravitate to time-tested designs: They sold before; likely they'll sell again. So much money goes into bringing houses to market, so much financial burden to bear, it's no wonder builders are risk adverse. And so they aim for the perceived mainstream with designs that are only slightly tweaked over the years. They cling to conventional wisdom as if their lives depended on it. I think their future livelihoods demand a change.

Ah, conventional wisdom. It certainly is conventional, but how wise is it really? The problem is it only looks back, it never looks forward. Their heads locked in an over-the-shoulder gaze, builders don't see the oncoming train ahead of them. And it's no steam-puffing Iron Horse, it's a sleek, bullet-shaped Maglev. We need some new housing solutions for the middle class and we need them soon. There are buyers in the pipeline, living in edgy loft apartments or thumbing through "Design Within Reach" catalogs while updating their Cape Cods, who are ready for something much cooler looking. Although they may be living in Cape Cods, they're buying MINI Coopers. They've got Aeron chairs tucked under their Euro-style computer desks. They've got flat-screen HDTVs on George Nelson benches. Their appliances are stainless steel and their kitchen cabinets are IKEA. If they can't afford real Alvar Aalto stools, they've bought the knock-offs at Target. This isn't a steam engine, it's a steamroller heading straight for the home building industry.

The industrial design sector has figured out that good looks sell—especially if you make them affordable. Put the red coffeemaker next to the beige-colored one and people will grab some color. If something not only looks better but functions better, like OXO kitchen utensils, it's a home run. I'm convinced that Americans are tired of living in the land of the bland. I'm certain if a product offers a functional improvement, design finesse, and a good value, it will sell like hotcakes. BMW can't make enough MINIs to satisfy demand, because the company addressed all three of these factors from the get-go. The car is incredibly fun to drive, it's great looking, and it doesn't cost an arm and a leg. It's also decently fuel-efficient, a Low Emissions Vehicle, and crash-tests well for its size. A terrific product from all angles. Why don't we have houses as cool as this car?

Well, after years of complaining about this problem, we at *residential architect* are planning to do a few things to help. Stay tuned for more information about our upcoming symposium, Reinvention 2004, where we'll assemble leaders in design, construction, and academia to redesign the American house. You are, by the way, invited to attend and contribute. And turn to page 37, where you'll find the manifesto for a new alliance of residential architects. They'll join us at Reinvention 2004, and together we'll take on the status quo.

Comments? Call: 202.736.3312; write: S. Claire Conroy, *residential architect*, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005; or e-mail: cconroy@hanleywood.com.


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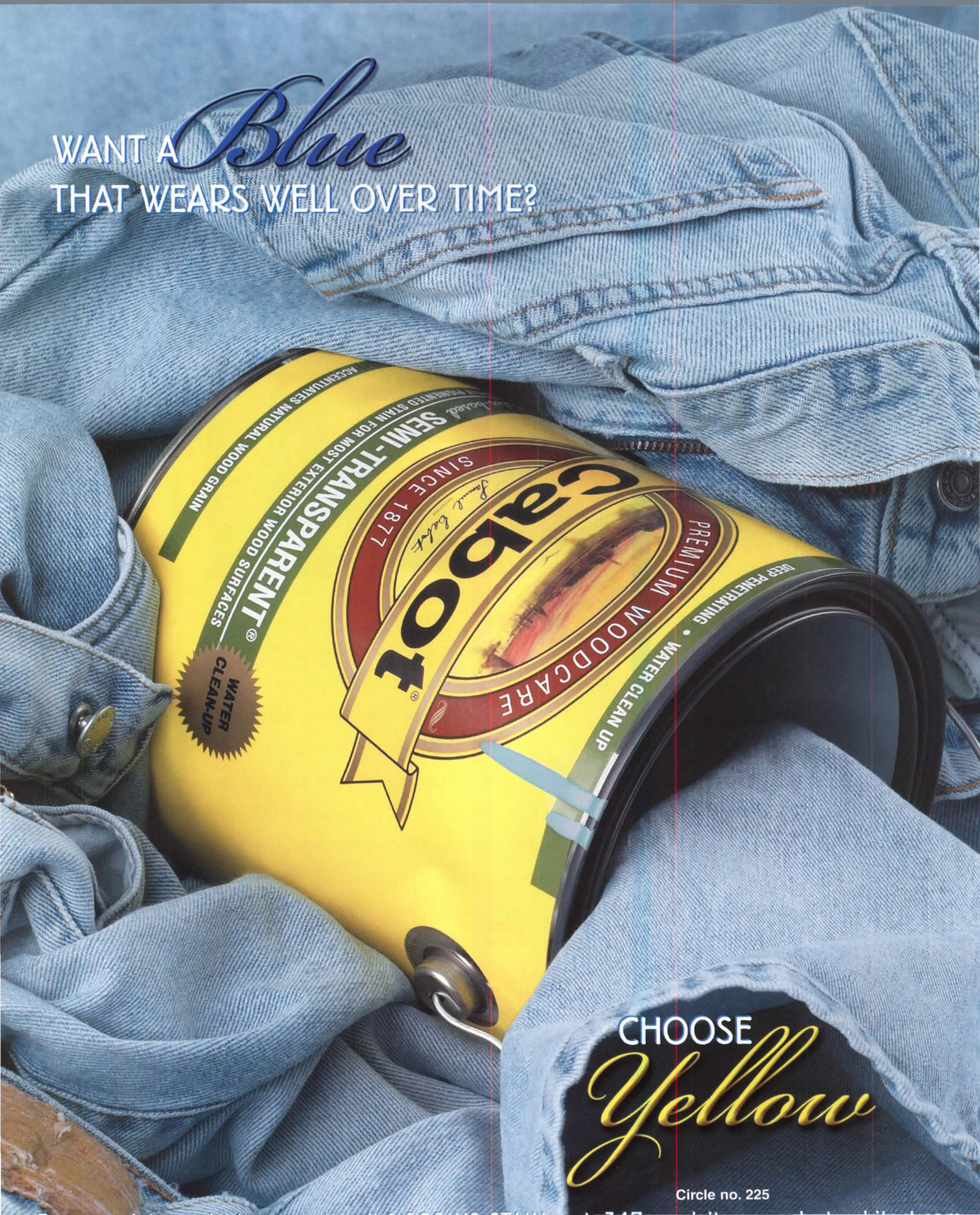
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letters

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tall tales

I would like to thank you for publishing my letter in your August 2003 issue ("An Edge to Grind," page 15). I have received a number of supportive—and some critical—responses to the letter, and I was even contacted by a few former classmates I had not heard from since attending architecture school.

Although you courageously decided to print the letter in its entirety, a key point about the stairs got lost in the translation. It was actually the spiral stair that I described as being "both gratuitous and dangerous."

Nonetheless, I very much appreciate having been extended the privilege to express my viewpoint.

James Horner
James Horner and Associates
New York City

I am responding to James Horner's scathing rebuke of the Tower House ("An Edge to Grind," August 2003, page 15). For one who uses such nonsensical doublespeak as "the application of abstraction initiates form which is modulated by environment and purpose" on his firm's home page, Mr. Horner is highly critical of the comments of the jury. Perhaps Mr. Horner could use a lesson in semantics himself.

As a young architectural intern I continually struggle to decipher the language of this profession. I know that most people are somewhat at a loss when it comes to describing architecture in words. And I know that the sense of place and the feelings evoked by a building can never adequately be put into words, especially by a competition jury. To me, the Tower House evokes many feelings, none of which is the feeling that the building lacks craftsmanship.

I hold this house up as a successful example of the "less is more" philosophy and a good example of minimalist design. It is ideally suited to the occupant who does not need an extra 2,000 square feet of space in which to put his belongings, sees an extra water closet as wasteful, and (hard as it is to believe) is willing and physically able to climb a flight of stairs to get to the bathroom. You'll do more climbing on the stair machine in a single visit to the gym than you will by living in this house for a week.



William Kildow

It will always be "clever" to live within your means and consume less than you contribute in society. Perhaps Mr. Horner cannot tell from the floor plan that the travel distance to walk down two flights of stairs in the Tower House is less than the distance from the breakfast nook to the four-car garage in the majority of obscenely over-scaled homes produced today.

I tore out the picture of the Tower House and taped it up on the wall next to my desk. This is a house I would live in. Isn't that, ultimately, the key criterion in a jury member's decision?

Peter Burr
Architectural Intern
Yergensen, Obering & Whittaker Architects
Colorado Springs, Colo.

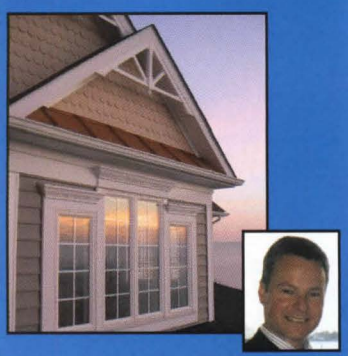
where are we headed?

Take a look around you in the new residential areas and even the existing desirable suburbs where the old is being torn down and replaced with McMansions. These are the 3,000- to 5,000-square-foot residences with their pseudo-Romanesque or French chateau looks. And there are towns such as Celebration, Fla., with its turn-of-the-century look and its seldom used front porches—all a novelty brought to us by Disney. What's going on? We seem to be more caught up with fantasy than with reality.

Modern architecture distanced itself from the self-indulgent, the dishonest, and, with some flights of fancy, tried to develop a rational approach to the design of our dwellings. The approach was more in keeping with our lifestyles, technology, and modern building techniques. In recent years our nostalgia and perhaps our fear of this Brave New World has pushed us into a fetal position—longing for something more familiar, something we understood from our ancestral past, despite the fact that it has no relevance today.

continued on page 16

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letters

What happened? Like it or not, we are still feeling the after-effects of the Cold War and McCarthyism. During the early 1960s, architecture came under scrutiny by reactionary forces within and on the periphery of a government that began to view urban planning, urban renewal, and Modern architecture as leftist in nature. All of sudden, Mies van Der Rohe, Walter Gropius, and others who came to the United States to escape Nazism were being attacked again for their progressive views, and all sorts of social ills were laid at the feet of Modern architecture. Everything—including drug use and promiscuity—somehow became associated with it. "Modern" became a bad word.

If the critics looked deeper, however, they would realize that what really brought us to this point was the entire industrial revolution, which was not spawned by the aristocracy in power at the time but by the desire of the merchant, the manufacturer, and the average person to better the standard and quality of life. It was brought about by progressive ideas and by the desire for social change. Many such merchants and manufacturers grew wealthy and spawned a new aristocracy that became complacent. The average person, however, has maintained these views of progress and constantly strives for improvement. During the Cold War, these ideals became mistakenly confused with communism, and anyone who held these progressive notions was labeled a communist. Today we are seeing the result of that confusion in the shunning of Modernism or anything that seems too progressive or liberal. Thus, without even realizing it, we are turning our backs on many of the qualities that made us the envy of the world. The most visible result is in our choice of architecture with a backward view. Until we begin to realize this and rid ourselves of this self-imposed, self-conscious manner in which we have arrived at our current position, we will fall behind those in Europe and Asia. Unlike us, they do not have this lingering aftershock of the Cold War and McCarthyism holding them back, something that is evident in the architecture now being produced on those continents. And they never got caught up in post-Modernism and in the reaction to Modern architecture to the extent to which the United States has.

When we rediscover the roots of our Modernism, perhaps we can come to an acceptance of Modern architecture for our residences.

Philip Lembo, ALA, NCARB
Clearwater, Fla.



Island Design & Building Company, Boca Grande, FL
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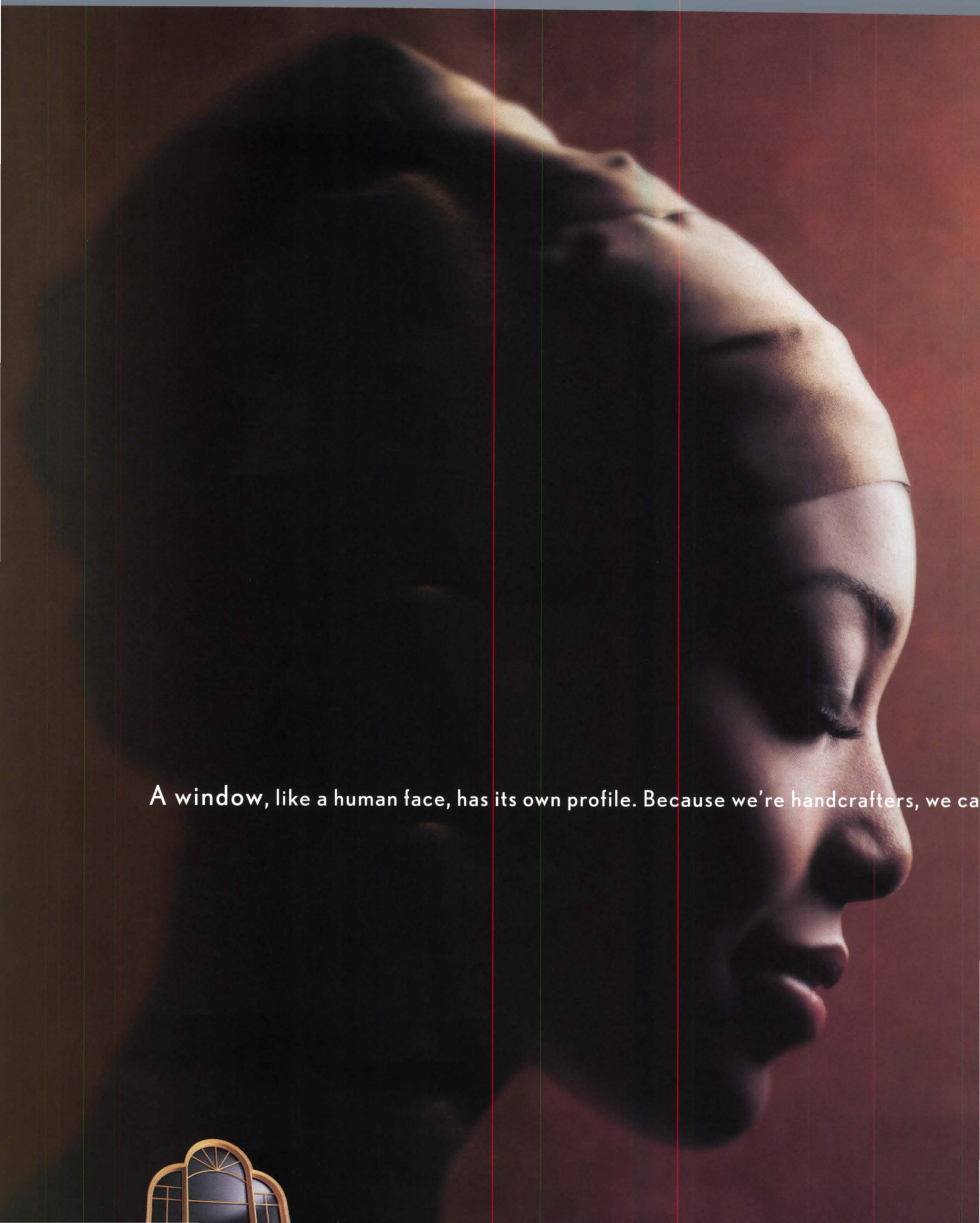
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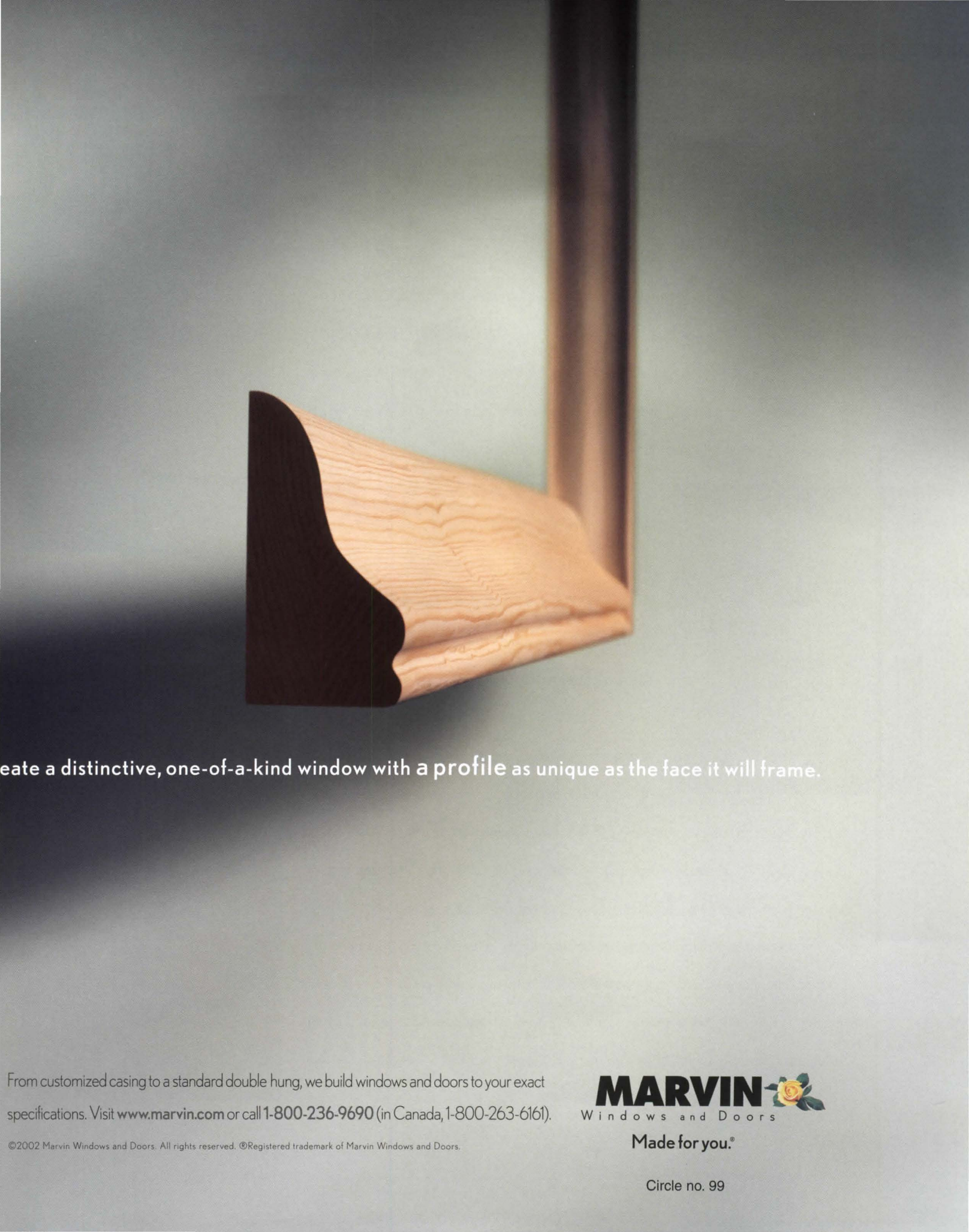
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Circle no. 99

home front

tips and trends from the world of residential design

modern master

Even someone without the slightest interest in architecture knows the work of Pierre Koenig, FAIA. His Case Study Houses #21 (1959) and especially #22 (1960) have reached icon status, representing in films and in print everything from post–World War II optimism to the mythic glamour of Los Angeles.



Courtesy Gloria Koenig

But #21 and #22 are only part of the legacy Koenig left to architecture when he died of leukemia on April 4, at the age of 78. He taught at the University of Southern California for 40 years, assembling an ardent fan base of both students and peers. "He had a following among students which you would not believe," says his friend Julius Shulman, the architectural photographer who took the most famous shots of Koenig's work. And he designed 50 steel-framed buildings that display an unwavering commitment to Modernism, through its popular ups and downs. Many of the ideas he explored—passive cooling techniques, industrial materials, and prefabricated building elements—still seem fresh and relevant today.

The precocious Koenig designed and built his first house in 1950 while in architecture school at USC and was still working on residential projects at the time of his death. "He was very collaborative; his houses have created a wonderful, loyal group of clients," says Shulman. "Every home he did always worked."—*meghan drueding*







Photos: Julius Shulman

Just a few years into his practice, Koenig designed Case Study Houses #21 (above) and #22 (left), both in the Hollywood Hills. Their daring, experimental designs set a tone of innovation that he continued throughout his career.

"he was very collaborative; his houses have created a wonderful, loyal group of clients"

—julius shulman, hon. faia

remembering mockbee



Timothy Hursley

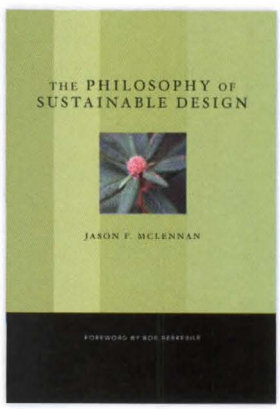
Although architect, educator, and MacArthur winner Samuel Mockbee died three years ago, he's anything but forgotten. He received a posthumous Gold Medal from the American Institute of Architects this year. And this month a traveling exhibit of his work with Auburn University's Rural Studio launches at the National Building Museum in Washington, D.C. The show surveys the inspiring homes and public structures he and his students designed for the poor citizens of Hale County, Ala.

"His work and what he did at the Rural Studio epitomize what we think the Building Museum is about," says Chrysanthe Broikos, a curator at the museum and coordinator of the exhibit. "The work and the architecture are for the people and the community."

The exhibit, "Samuel Mockbee and the Rural Studio: Community Architecture," includes sketches, notebooks, models, and more than 100 photographs of Rural Studio projects completed before and after his death. Also on display are paintings by Mockbee, who believed that his "architecture, teaching, and painting are all interwoven into one fabric." The exhibit is on view from May 22 to Sept. 6.—*nigel f. maynard*

dumb no more





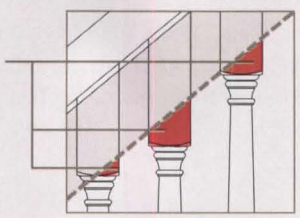
Despite the growing green architecture movement, there remains an information gap for would-be practitioners. Hoping to fill that void, architect Jason F. McLennan recently founded Ecotone Publishing, a book publishing company he believes is the first in North America devoted exclusively to green design.

"There are good sources [on green architecture] out there, but there needs to be more," says McLennan, a principal specializing in sustainable design consulting at BNIM Architects in Kansas City, Mo. "Information is needed in a lot of areas, but it's probably more needed on the process of green design than in the products that go into them."

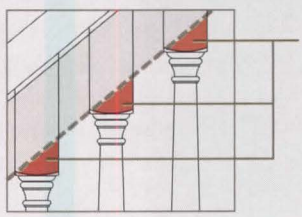
To get the venture started, McLennan has penned Ecotone's first two books, *The Philosophy of Sustainable Design* and *The Dumb Architect's Guide to Glazing Selection*. But Ecotone will solicit books from other authors in 2005, including further installments in the *Dumb Architect's* series. For more information about Ecotone Publishing visit www.ecotonedesign.com.—*n.f.m.*

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Circle no. 398

calendar

green tent design competition

registration due: july 30
deadline: august 11

Ecoshack, a green design laboratory, hosts a competition to design environmentally sustainable camping shelters or "green tents." Winners will be awarded cash prizes, and prototypes will be built and displayed in Joshua Tree, Calif., during the High Desert Test Sites event Oct. 23–24. Open to architects, designers, artists, students, and campers. Call 323.463.5291 for details or visit www.greententcompetition.com.

ecohouse 2 student design competition

deadline: august 31

Last year's challenge drew more than 100 entries from 30 countries. Any student or group of students from an architecture school may enter ideas for a three-bedroom ecohouse that's comfortable, doesn't rely heavily on fossil fuels, and can withstand both winter and summer extremes. For entry information e-mail tia@brookes.ac.uk or see www.architecturalpress.com.

ambiance design competition

deadline: october 31

The first Ambiance Design Competition will recognize architects, lighting consultants, and other industry pros who've speced Ambiance low-voltage lighting systems in their applications. Prize money up to $2,500 will be awarded. Call 856.764.0500, ext.7443, or visit www.ambiancelightingsystems.com to submit entries.

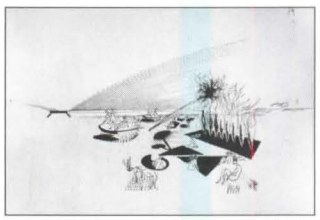
spotlight on design

may 10–17
national building museum, washington, d.c.

This lecture series brings architects from around the world to talk about what they do. Among the scheduled speakers are Lord Richard Rogers, discussing sustainable design; South Africa–born Lindy Roy, presenting her contemporary commercial and residential work; and Phoenix-based Will Bruder, showing his award-winning portfolio, which includes the Riddell residence in Wilson, Wyo. For dates and times, call 202.272.2448 or go to www.nbm.org.

yves klein: air architecture

may 12–august 29
mak center for art and architecture, west hollywood, calif.



Yves Klein

Exhibited for the first time in the United States are the conceptual designs French artist Yves Klein produced in 1959 in collaboration with architect Claude Parent. Klein envisioned a utopia of climate-controlled dwellings, consisting of compressed air walls, roof, and furniture, where people could live naked in direct contact with their environment. An accompanying exhibition publication collects many of Klein's writings in their first English language translations. Call 323.651.1510 for museum hours or visit www.makcenter.org.

great chicago places and spaces

may 21–23



Courtesy Tigerman McCurry Architects

Great Conversations: 25 Years of the Pritzker Architecture Prize features renowned Chicago-based architect Stanley Tigerman kicking off a celebration of Chicago's architectural gems. Architect and designer-led tours of buildings, structures, homes, parks, neighborhoods, and hidden treasures are open to residents and visitors. All events are free. For festival details, call 877.CHICAGO or go to www.cityofchicago.org/specialevents.

continuing exhibits

Envisioning Architecture: Drawings from The Museum of Modern Art, through June 27, National Building Museum, Washington, D.C., 202.272.2448; **Archigram,** through July 4, Design Museum, London, 011.44.870.833.9955; **Yves Béhar Fuseproject,** through Oct. 3, San Francisco Museum of Modern Art, 415.357.4000; **Unbuilt Chicago,** through Jan. 16, Art Institute of Chicago, 312.443.3600; **Right at Home,** through Jan. 17, Smithsonian American Art Museum's Renwick Gallery, Washington, D.C. Call 202.357.2700.



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calendar

teton green building conference
june 2–4
jackson lake lodge, grand teton national park, wyo.

Seminars and exhibitions will address implementation of the U.S. Green Building Council's LEED certification program. Green building methods and materials that work well in colder climates will also be presented. Call 970.328.6449 for more details or visit www.tetongreenbuilding.com.

2003 mid-atlantic sustainability conference
june 4–7
war memorial and masonic temple, trenton, n.j.

Session topics include clean energy, LEED principles and practical applications, designing green for multifamily and affordable housing, best green practices for home retrofits, and the future of residential green building. To register call 413.774.6051 or go to www.nesea.org/buildings/be/nj.

best in housing awards dinner
june 11
mid-america club, chicago


Benny Chan/Fotoworks

Winners of the 2004 CUSTOM HOME and *residential architect* design awards competitions will be presented at this dinner held during the AIA national convention. Shown here is the Eleventh Street residence by Koning Eizenberg Architecture, Santa Monica, Calif., winner of *residential architect*'s design awards merit prize in the custom / 3,500 square feet or less category. Call 888.584.5665 to make reservations.

raic festival of architecture
june 16–19
quebec city

The Royal Architectural Institute of Canada hosts its annual architecture festival in the World Heritage Site of Quebec City. Call 613.241.3600 or register online at www.raic.org.

cnu xii
june 24–27
chicago

The Congress for New Urbanism convenes its 12th congress to address community planning. This year's theme, "Blocks, Streets, and Buildings Today: The New City Beautiful," focuses on ways to create small-scale projects that meet aesthetic, environmental, and social ideals. For more specifics, call 800.788.7077 or go to www.cnu.org.

world renewable energy congress viii
august 29–september 3
denver

Hundreds of attendees are expected to attend this biannual congress held in conjunction with the Energy Technology Expo. Low-energy architecture and building technology seminars will cover a broad range of renewable energy sources, among them solar, geothermal, wind biomass, and marine energy. For additional information call 303.275.3781 or go to www.nrel.gov/wrec.

reinvention 2004
december 6–8
los angeles, calif.

What's next for the American single-family house? *residential architect*'s first symposium gathers industry leaders to brainstorm, develop, and plan the livable, lovable house of the future. This isn't Jetson's fantasy; it's real thinking about what the next generation of homeowners will want and buy. Seminars address issues of sustainability, notable ideas of the past, and cutting-edge ideas of the present. A design charrette will bring together the best thinking to generate The Next American House prototype.
Special Bonus Event: Introducing the first Congress of Residential Architects. This new organization of specialists in single-family residential architecture launches its first forum on The State of Residential Architecture immediately following Reinvention 2004. For registration details, call 888.584.5665, fax 202.624.1766, or e-mail reinvention2004@hanleywood.com.

—shelley d. hutchins



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Circle no. 98

homage to housing

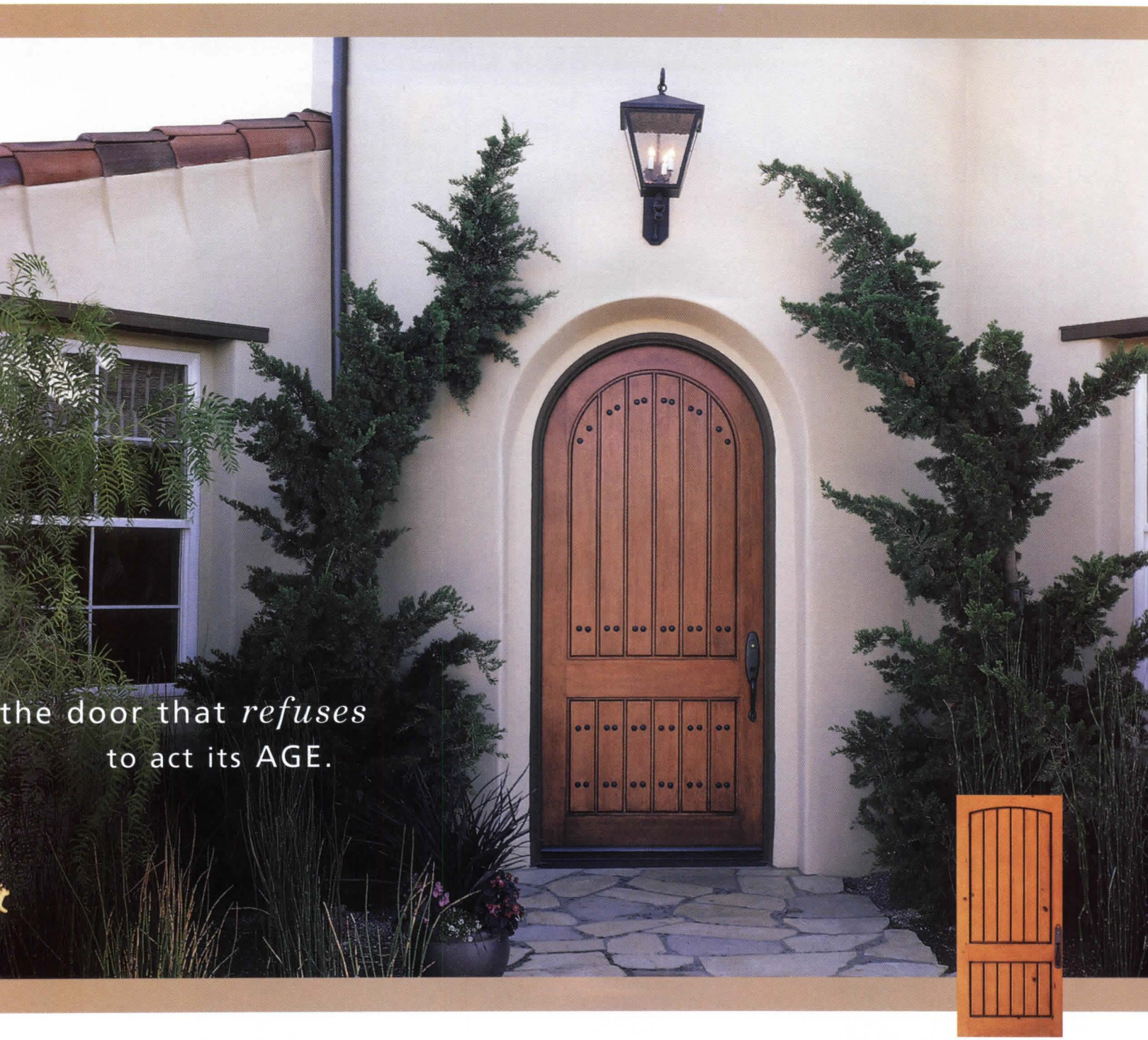


Paul Warchol Photography

Architect Robert M. Gurney fused traditional agrarian forms with contemporary lines and materials to create a sensitive addition to this weekend home located in the Blue Ridge Mountains. The steel and glass pavilion offers panoramic views.

Now in its fourth year, the AIA Housing PIA Awards Program has announced the winners of its 2004 competition. More than 150 entrants were reviewed by jury chair Gita Dev, FAIA, Dev Architects, San Francisco, and members Alberto Cardenas, AIA, Domenech Hicks & Krockmalnic, Boston; Jane Kolleeny, *Architectural Record*, New York City; Christian J. Lessard, AIA, The Lessard Architectural Group, Vienna, Va.; and Gerard F. Vasisko, AIA, Gruzen Samton Archtiects, Planners & Interior Designers, New York City. Awards were given in three categories: Single-Family Housing, Multifamily Housing, and Community Design. And the winners are ...

Torti Gallas & Partners—CHK, Silver Spring, Md., swept the community design category with the Belmont Heights Estates in Tampa, Fla., and the City West Revitalization in Cincinnati. Recognition for single-family projects went to Robert M. Gurney, FAIA, Alexandria, Va., for the Blue Ridge Farmhouse Addition in Washington, Va., (shown above); Looney Ricks Kiss, Memphis, Tenn., for their Russell Cottage in Panama City Beach, Fla.; Kevin deFreitas Architects, San Diego, Calif., for the Row Homes on F, San Diego; and two-single family prizes go to Jonathan Segal, FAIA, La Jolla, Calif., for The Prospect in La Jolla and The State in San Diego. Segal also won one multifamily award for The Titan in San Diego. Other multifamily winners: Lehrer Architects, Los Angeles, for Norton Towers-on-the-Court, West Hollywood, Calif.; Louise Braverman, Architect, New York, for Chelsea Court, New York; and Seidel/Holzman, San Francisco, for Loyola Village in San Francisco.—*s.d.h.*



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Shown: IWP Aurora A1322; Inset, IWP Aurora Knotty Alder A1322.

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Circle no. 287

sur la plan

Chief Architect, a familiar name among residential specialists, has introduced a new kit of parts to speed up design development: The Kitchen and Bath Designer's Toolkit.

Leveraging the Chief Architect software platform, the program offers more than 200 symbols representing the latest cabinets, appliances, faucets, and fixtures. The symbols can be imported into plans to generate realistic 3D models.

"The aim of the program is to help architects design kitchens and baths more efficiently," says Scott Harris, vice president of sales and marketing. The program has more than eight hours of tutorials, including 65 how-to videos, design tips and techniques, and a workbook on such topics as kitchen layout and island design. The Toolkit has a list price of $295 and requires Chief Architect 9.5.—*n.f.m.*



The Kitchen and Bath Designer's Toolkit gives users the ability to create virtual walkthroughs that can incorporate cabinets, faucets, and fixtures.





The Greenpeace/Habitat for Humanity house in New Orleans merges a typical Habitat elevation with sustainable materials.

Courtesy Greenpeace/Laura Lombardi

the greenpeace effect

Habitat for Humanity concentrates on building low-cost housing for poor families, while Greenpeace campaigns to stop environmental destruction. While both fight for worthy causes, the two organizations haven't officially intersected—until a couple of months ago. In March, Greenpeace and the New Orleans chapter of Habitat teamed up to build a healthy, environmentally-conscious house for local resident Shylia Lewis and her four children.

According to consulting architect Bruce Hampton, AIA, of Elton + Hampton in Allston, Mass., the house looks no different from the other Habitat homes surrounding it. "We left the standard Habitat design virtually alone," he says. Instead, he used his expertise in green building to replace some of the home's products, such as vinyl siding and flooring, with materials he and Greenpeace deemed easier on the environment. Fiber-cement siding clads the Greenpeace home's exterior, and low-VOC paints cover interior walls. Hampton and Greenpeace toxicologist Rick Hinds also made sure the wood framing hadn't been treated with arsenic. Flooring consists of linoleum and non-PVC-backed carpeting.

Hampton, who used to be a carpenter, spent a few days working on the build in April. Lewis and her family took possession of their house on April 20.—*m.d.*



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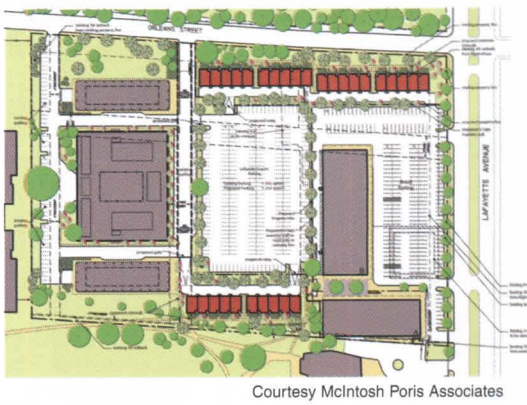
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Circle no. 221

on the boards / mies is more



McIntosh Poris evoked the spirit of Mies' original master plan with its additional townhouses, siting the new buildings around the perimeter of an existing parking area. The homes will face the park to reinforce the landscape connection and keep cars out of sight.



Courtesy McIntosh Poris Associates

The Birmingham, Mich.,–based architectural firm McIntosh Poris Associates is charged with adding to and renovating a 78-acre garden community known as Lafayette Park, in downtown Detroit. But this isn't just your plain Jane neighborhood revitalization. Lafayette Park claims the largest collection in the world of buildings designed by master Modernist Ludwig Mies van der Rohe. It's a successful community that's thrived for nearly half a century.

"It's exciting and intimidating," says principal Michael Poris of his firm's Mies mission. "We are working for one of the original developers, Daniel Levin, who knew Mies and his vision, we have to be approved by the historic district commission on a project that is Modern, and there are several concerned residents who have lived there since the townhouses were completed in 1956."



Werner Blaser

Mies designed 26 of the community's buildings, including townhouses, two high-rise residential towers, and a school. The dwellings edge a 19-acre linear park with the school at its center. Poris admires the plan for its solid connection to "brilliant landscaping by Alfred Cladwell." It's a quality he doesn't wish to lose when his firm's 30 new townhouses join the mix.

The firm must also preserve the community's commitment to affordability. Existing homes in the complex are very reasonably priced (co-op townhouses sell for about $130,000, and apartments in the towers rent at about $700 a month). "Our initial response was to build in steel and glass to fit with what's there now," says Poris, but budget constraints and a rigorous approval process mandated brick cladding. Still, the architects were able to spec brick with metal flecks, punctuated by symmetrical aluminum-framed glazing. They also worked hard to devise simple, open floor plans in keeping with Mies' pared-down interiors, albeit with a contemporary supply of closets and bathrooms. Says Poris, "We didn't want to mimic Mies' designs, we wanted to harmonize with them."—*shelley d. hutchins*



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Circle no. 301

An Area Separation Wall FOR ALL SEASONS

Gypsum board system helps Philadelphia-area home builder maintain tight construction schedule even during tough winter months.

BY ROBERT H. BROWN



A construction worker pushes a gypsum board area separation wall liner panel into position at Chalfont Greene, a townhome development north of Philadelphia.

As a leading residential home builder in the Philadelphia area, the Barness Organization works year-round to meet the growing demand for new housing. Our latest construction project, Chalfont Greene, includes 84 townhomes and five single-family homes that range in price from $240,000 to more than $300,000. With so much at stake, we can't afford to make mistakes, particularly weather-related scheduling mistakes. Consequently, we use only materials that can be installed in any season. Working in the dead of winter dictates that our townhome projects include area separation walls that can be installed when outside temperatures fall below freezing. We can best meet this demand with gypsum board area separation walls.

Gypsum board area separation walls satisfy our local building code and insurance requirements. Moreover, carpenters and framers quickly learn to install them properly and efficiently. Our current crew of framers had never installed gypsum board separation walls before they worked for Barness, but in less than two hours they learned the entire installation process. Using framers to install the area separation walls eliminates an entire trade, thus avoiding potential scheduling and coordination problems.

When erecting gypsum board area separation walls, we typically use 1-inch-thick gypsum liner panels that are 24 inches wide and 12- or 14-feet long, metal framing members consisting of two-inch-wide H-studs and U-shaped track, and breakaway L-shaped aluminum clips. Our framers erect the area separation wall systems vertically one floor at a time. They secure two layers of gypsum liner panel at the foundation by inserting the panels into two-inch-wide tracks. The panels are held in place by H-studs and are erected sequentially along the track. Each completed section of wall is then capped with an inverted piece of track. Once the adjacent framing is erected, the framers install new track on top of the completed panels and repeat the process.

The gypsum board area separation wall system is attached to the adjacent structure with L-shape aluminum breakaway clips that provide lateral support for the wall. The clips soften and break away when the temperature exceeds 1100°F. In the event of a fire, this allows the adjacent structure on one side of the system to collapse while the fire-resistive wall system remains standing, thereby sparing the adjacent living space on the other side from significant damage.

Local code requires that the gypsum liner panel system is disconnected from adjacent combustible framing. This requirement is met by setting the adjacent wood framing members ¾-inch to one inch from the liner panels. If this space requirement cannot be met, the faces of the H-studs are covered

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"As a builder, nothing is more important than the safety of our home buyers."

with 6-inch-wide gypsum board batten strips, full sheets of gypsum board, or mineral fiber insulation.

Similarly, the code requires the space between the area separation wall and the adjacent floor joists to be fireblocked to prevent fire from spreading between floors. To achieve this we insert continuous pieces of one-inch gypsum board liner panels, mineral fiber insulation, or other code-approved material into the gap between the wall assembly and the adjacent floor joists. The fireblocking material is then attached to the adjacent construction.

ADVANTAGES OF GYPSUM BOARD SYSTEMS

We work with both solid and cavity-type area separation wall systems. Each weighs far less than comparable walls made of masonry or concrete. Consequently, we don't need costly footers or foundation modifications; we can erect the wall systems directly onto a poured concrete slab.

We also like the fact that gypsum board area separation walls accommodate electrical and plumbing systems without additional framing or furring. Once the plumbing and electrical work is complete, the framed walls that parallel the liner panel system are finished with gypsum board with the rest of the interior. Our drywall crew installs and finishes the visible portion of the area separation wall using techniques that are identical to those used in the rest of the townhome.

SOUND CONTROL REQUIREMENTS OF AREA SEPARATION WALLS

The model codes typically require walls separating townhome units to maintain a minimum Sound Transmission Class (STC) rating of 45 to 50 to diminish noise between units. To achieve these ratings, all system components must be installed as designed; any deviation from the recommended design could significantly reduce the sound damping ability of the area separation wall.

Additionally, all wall areas must be free of gaps or voids through which sound could travel. To ensure the wall system is airtight, our drywall applicators fully caulk the gypsum board face layers, the outside edges of all membrane cutouts, and all penetrations.

As a builder, nothing is more important than the safety of our home buyers. So we make sure that the building materials we use can effectively resist or contain a fire. About 12 to 15 years ago, we encountered a local township that had no history of working with gypsum board area separation walls; thus, town officials were skeptical of the ability of the systems to perform as designed, so we decided to show town officials how well they worked. We constructed an 8- by 16-foot building and divided it in half with an eight-foot-high gypsum board area separation wall. Under the watchful eye of the local fire department, we set the test facility on fire. The gypsum board area separation wall system performed well beyond expectation, and we were able to sell the project to town authorities as planned. Although it wasn't a completely scientific test, it convinced local fire officials that gypsum board area separation wall systems work as designed. We still believe that today.





A framer at Chalfont Greene fastens a breakaway clip to the steel framing of a gypsum board area separation wall panel (top photo) while a co-worker secures horizontal track that will hold in place two layers of gypsum liner panel.

Robert Brown is Executive Vice President of the Barness Organization, a leading home builder in Southeastern Pennsylvania and Southern New Jersey. The firm has completed more than 60 communities since its founding in 1925.

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a manifesto

the congress of residential architects lays its foundation.

by duo dickinson, jeremiah eck, and dennis wedlick

The majority of Americans live in poorly designed homes that are haphazardly sited, thoughtlessly constructed, and, in some cases, hazardous to their health.

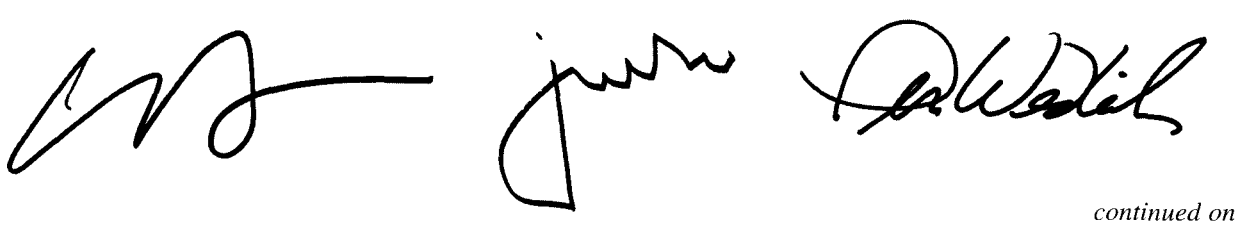
The quality of most new single-family construction for the last 40 years is at best only adequate. Despite general progress in building technology, few home design innovations have been sought after by the home building industry. The vast majority of single-family house plans built today are simply variations of a few dozen house plans that are decades old. These homes rarely are adapted to their specific locations, have plans that reflect the way most of us live, are pleasing to the eye, or contain details that give them a sense of quality. Our built environment is plagued by sprawl—by a relentless consumption of building materials and land, with little attempt to honor either.

Record numbers of houses are being built each year with higher construction budgets than ever before, yet residential architects are largely at the margins of this boom. Led by developers, the home construction bonanza is driven by dollars and not by concerns about design integrity, human safety and well-being, and environmental sustainability. Their success would seem to indicate that the "industry standard" single-family home is all that is desired by the general public and causes no concern to the architecture profession.

Despite appearances, both architects and homeowners care about the state of residential design. Those of us who design homes as the central focus of our architectural careers know there are thousands of architects and millions of homeowners throughout the country who take home design seriously. Among the general public, there's a booming market for information on home design, demonstrated by a proliferation of television programs, Internet sites, and printed publications on the subject. Homeowners and would-be home buyers are increasingly discontent with the current state of housing, and they're looking for solutions. As a result, a growing number of architects are actively writing and talking about house design to the general public as a distinct discipline of the architecture profession.

Change is needed; change is possible. We believe that by coming together as a congress, residential architects can be a powerful and effective force for positive change.

Towards this end, we have developed a Mission Statement with a set of priorities. We'll be conferring in June with a group of Founding Counselors in Washington, D.C., at the national headquarters of the AIA. Our initial goal is to chart a course for aggressive exploration of our chosen craft's future, while identifying and acknowledging our present problems and strengths. Ultimately, with the support of the AIA, Taunton Press, and *residential architect*, the Congress of Residential Architects will formally convene on December 8 in Los Angeles for its inaugural forum on The State of Residential Architecture.



continued on page 40



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mission statement

congress of residential architects (CORA)

The purpose of the Congress of Residential Architects is to provide a continuing forum in various venues for advocating and enhancing residential architecture by licensed professionals in North America. These forums would be focused on the following principles:

Sharing knowledge among architects who have dedicated their practice to designing single-family homes.

Demonstrating the relevance and value of single-family residential design to the public at large.

Enhancing the knowledge and development of design methodologies and technical and social research to benefit the practice of single-family residential design.

Fostering communication between architects and publishing and professional organizations to make single-family residential design accessible to the general public.

Encouraging and improving academic programs that teach the art and science of designing single-family homes.

Providing advocacy in related fields such as land-use laws, aesthetic regulations, and technological systems specific to single-family residential design.

Recognizing excellence in single-family residential design.

Duo Dickinson, AIA, has a residential practice based in Madison, Conn. He's the author of six books about residential design, including The House You Build, *due out this fall from The Taunton Press. His column "By Design" appears in* This Old House *magazine.*

Jeremiah Eck, FAIA, is the senior partner of Boston–based Jeremiah Eck Architects, a former lecturer in architecture at the Harvard Graduate School of Design, and a landscape painter. His recent book, The Distinctive Home: A Vision of Timeless Design, *launched The Taunton Press's joint imprint with The American Institute of Architects.*

Dennis Wedlick, AIA, is the founder of New York City–based Dennis Wedlick Architect. He's the author of three books about residential design, including the recent Designing the Good Home *from Harper Design International. He teaches architecture at the University of Pennsylvania and speaks nationally about residential architecture.*

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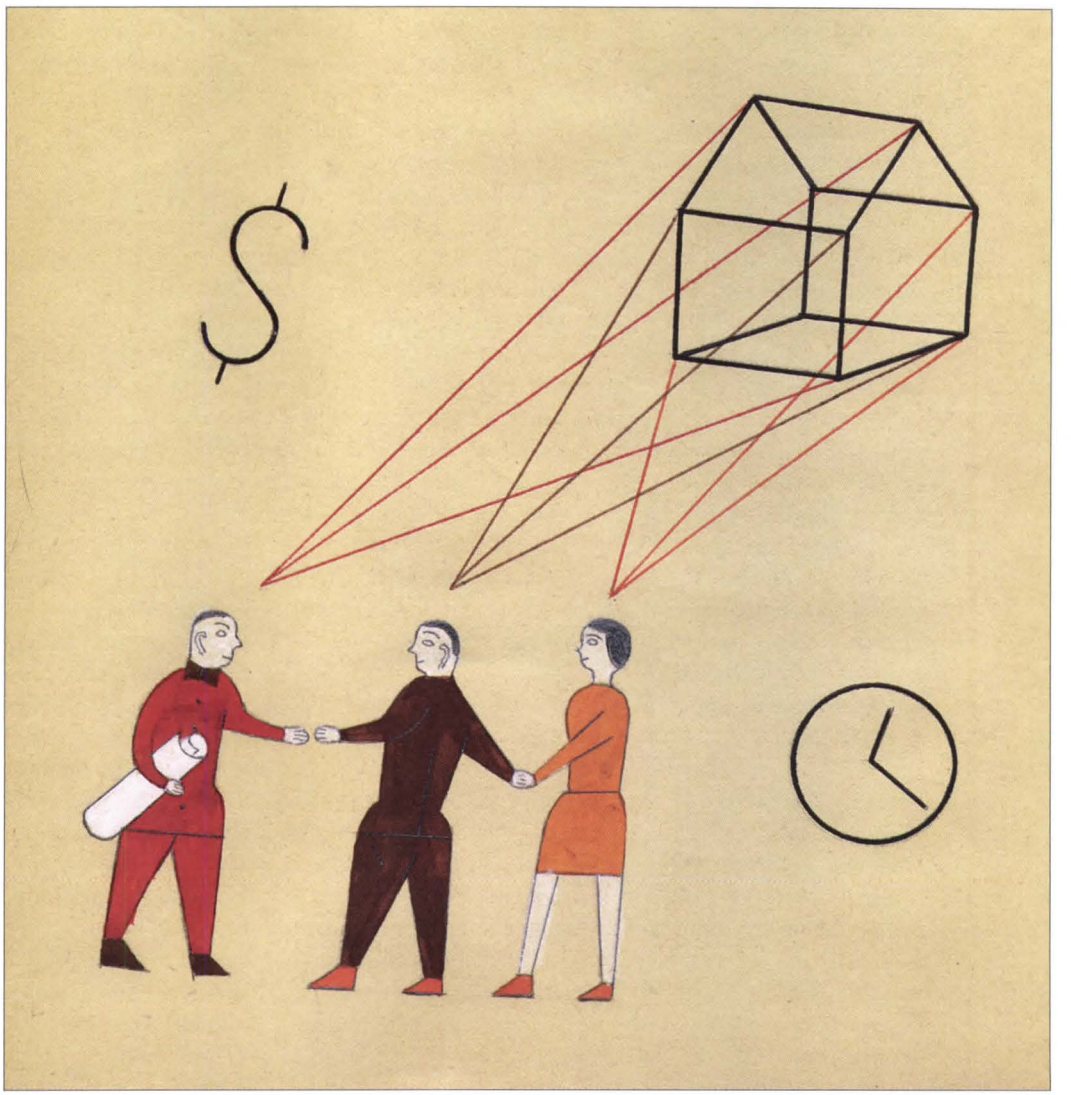
an ounce of prevention will save a ton of billable hours.

by cheryl weber

Architect Scott Guyon, AIA, thinks of his clients as heroes. Of the new homes built in central Kentucky last year, only about 10 percent were designed by architects. So, he figures, the relatively few brave souls who request his services are not ordinary people. They have a higher threshold for uncertainty than most, and they've got faith that the reward will be worth the moments of fear and loathing, which are inevitable. Even so, they are utterly human. "I would say the biggest problem any client will face is the workings of his own mind during this process," says the Lexington, Ky.–based architect, as though he were a psychologist.

In some ways, he is. We live in an instant gratification society, one that's accustomed to buyer-protection plans, escape clauses, and consumer advocates. But unlike other purchases, architecture is a piece-by-piece venture in which clients have huge sums of money at stake and little recourse or control. In that sense, "much of this process is like getting a

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Philippe Weisbecker

"i would say the biggest problem any client will face is the workings of his own mind during this process."

—scott guyon, aia

life-threatening disease," Guyon says. "Over the course of a year, they can talk themselves into a very high level of anxiety. It's a constant shepherding process."

Every architect has a story or two about the client from hell, the one who insists that the veneer on the $50,000 cabinetry isn't what she ordered, even though her signature is on the back of the sample; the one who picks apart every invoice; or the client who wants to be the GC. This column isn't about those people. Architects are supposed to recognize the warning signs and send potential troublemakers on their way—politely, of course. But even perfectly good projects for reasonable people can go terribly wrong. When it comes to clients, certain problems crop up like clockwork, unless there are safeguards to avoid them.

word perfect

As an attorney for architects and engineers, Eric Singer of Wildman, Harrold, Allen & Dixon in Lisle, Ill., has seen all the bad things that can happen on a project. And the conventional wisdom still holds true: Almost all of them can be tagged to misunderstandings or unreasonable expectations that don't get corrected at the outset. Most, he says, can be avoided by going over a carefully worded contract with clients. "I like AIA contracts as a starting point for their boilerplate and details a lot of people wouldn't think about," Singer says. "On the other hand, there are lots of things in the AIA documents that architects don't understand. They're big and scary and onerous. You can create a letter of agreement as a good compromise and use it to educate clients, but you need legal help to draw up the letter."

For example, most architects see themselves as perfectionists, but that can work against them. Here's where a good contract puts things in perspective. Karen Erger, an attorney and insurance agent with Holmes Murphy & Associates, based in Des Moines, Iowa, sees a lot of client-drafted contracts that want to hold their architect to "the highest standard of care." While every architect aspires to that, the clause is not insurable if there is a claim. "What that means is that the contract isn't fully insurable because you've agreed to perform perfectly, versus the tort standard of ordinary care," Erger says. "Those extreme things are drafted by clients who really want to protect themselves, but they're doing a disservice by raising coverage issues where there really should be none."

More to the point, the clause raises the opportunity to set clients straight about the vagaries of design and construction. Erger likes to relay the story of the engineer who stood up at a conference and said that he tells clients he's never designed a perfect project. "That's a pretty hard thing to say to clients you've just wooed and won," she says. "But talk about the fact that there may be delays. Clients will need a contingency fund to cover those."

Miscommunication about when the design phase ends and construction documents begin can also result in contention, says Singer. The agreements architects use often omit details about the development phases, he

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expiration date

Unless architects spell it out plainly, clients may not realize that an agreement can run out, and additional fees may be charged if the work isn't completed by a certain date. Alexandria, Va., architect David Jameson, AIA, wrapped up construction documents on a project, put it out for bid, and found a qualified contractor to build the house at an agreed-upon cost. The clients' financing fell through, though, and the project was put on hold for more than a year. By the time they obtained financing, the contractor had withdrawn the bid and taken on other jobs. Jameson recently received an e-mail from the clients asking him to find several new contractors that he approved of and re-bid the job, for free. "Clearly the plans which you have prepared for us are of no value without an approved contractor who can do the job," they wrote.

"Clients have this classic perception that if nothing gets built, there's zero value in the plans," Jameson says, noting that the bid and contracting phase accounts for about 5 percent of his fee. He had to remind the clients to take another look at the contract, which stated that if they suspend work for 90 days or more, everything else is an additional service.

The expiration clause is a common oversight on architectural contracts, says attorney Eric Singer. "If they don't put anything in, most states will apply some reasonable amount of time, but why rely on that?" he says. A 90-day expiration period is common, but what's reasonable depends on the project. "On some contracts, it's anticipated that there will be some gap between design and funding, but it needs to be worked out at the beginning."—*c.w.*



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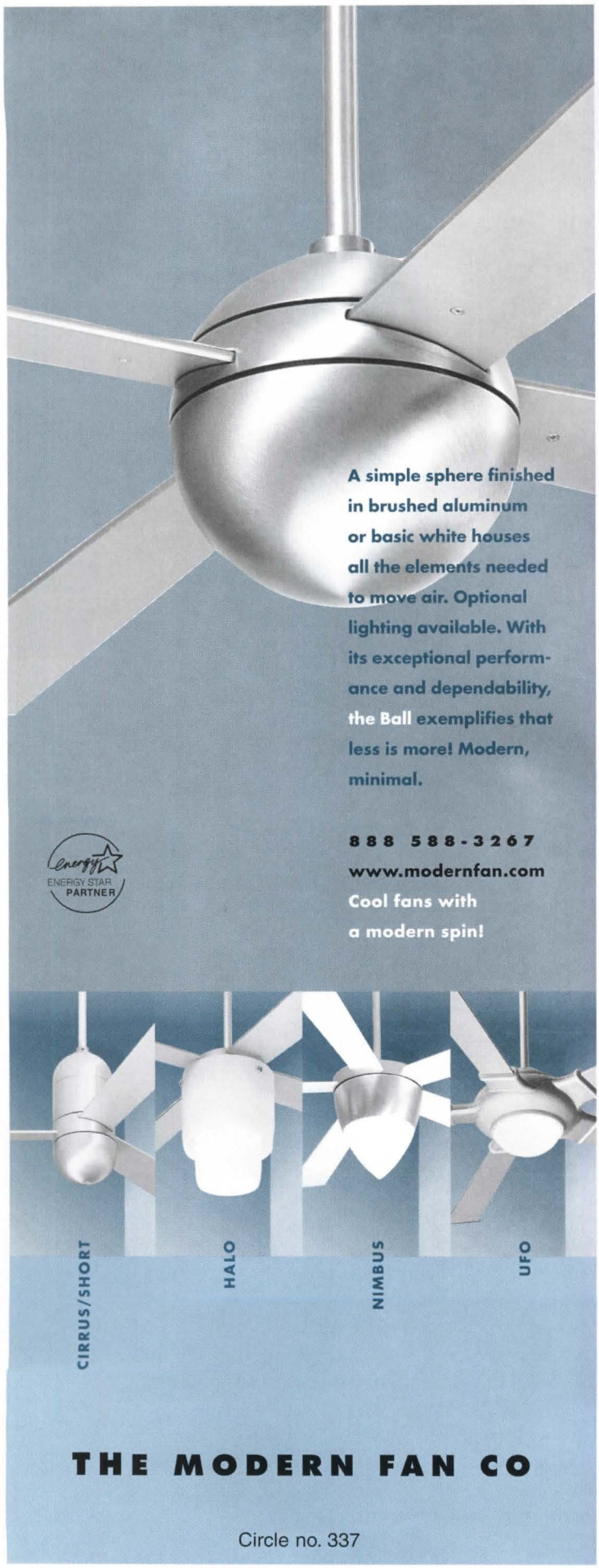
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explains. So clients don't understand that once you start construction drawings, it will cost them extra money to move things around. "Having them sign off on the design is a way of educating them that they'll incur an extra fee if they make a change from that point on," he says. "Be clear about charging an hourly wage for the extra work."

best estimates

The biggest threat to a client's loss of faith, of course, is a construction bid that's over budget by several hundred thousand dollars. To avoid bitter disappointment, Sprinkle Robey Architects in San Antonio, Texas, is careful not to do any design work until the owners' wishes are firmly aligned with their budget. Once design is in full swing, and preferably with a contractor on board, the architects will offer an "opinion of probable cost," says Davis Sprinkle, working off a software spreadsheet that is continually being updated based on meetings with local contractors and figures from industry-standard costing books.

"We do takeoffs on square footage and the area of walls and count the number of lights," Sprinkle says. "The software allows us to come up with some fairly rough figures at the beginning but within 10 percent of the final cost per square foot. If we know it has a real sloping site, we may say it will be $180 a square foot; if it's level, $150 a square foot." In addition, the firm prepares a spreadsheet outlining items the owner will have to pay for that aren't part of the contractor bid, such as surveys, municipality fees, and window treatments, which can add 25 percent to the cost of a project.

David Guilietti, AIA, of Guilietti Schouten Architects in Portland, Ore., has devised a similar approach to help clients see the big picture. "I found it works out really nice to give them an estimate up front that includes both hard and soft costs, because they hear from friends that a house should cost X amount and don't realize there are other project costs associated with it," Guilietti says. "I try to educate them up front that this $500,000 house will actually cost $700,000 by the time they're done. It shocks them before we get too far down the road."

No architect can guarantee that a design won't exceed budget, but the parties can agree on what to do if it does. On this issue, AIA contract language is pretty clear, says Singer. The choices are to increase the budget, re-bid the project, do some value engineering, or cancel the contract. In any event, the architect's liability is limited to redesign service within a range. Singer recommends architects give themselves a

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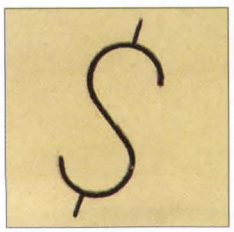
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"having [clients] sign off on the design is a way of educating them that they'll incur an extra fee if they make a change from that point on."—eric singer, attorney

15 percent leeway and put it in the contract. If bids come in more than 15 percent above that good-faith estimate, the architect might agree to do some design work for free. But if it comes within that range, the owner will bear the risk.

Experience has taught Guyon that an elaborate set of specs is a red flag for contractors. Too many details can cause protection pricing. The subs will pad the bid, thinking the owners and their architect are going to be demanding. "You have to find a middle way between overly detailed documents and ones that are simply too inadequate and sketchy," he says. That approach happens to fit in with a design philosophy he shares with the Shakers: "nothing extra, nothing left out." But if it does comes up, "the architect should make the client aware that if the documents have a lot of burdensome requirements, it will result in an unhappy situation when the bids come in," he says.

Guyon guides the estimating process with a firm hand by inviting contractors to participate in a negotiated bid. And he attaches a schedule of values to the documents so contractors know what he expects the project to cost. "Most contractors are shocked to see that," he admits. "It raises their good-natured resentment of architects, and not everyone wants to play. But it can help prevent these awful surprises that happen at the end."

Even if an architect is conservative with the design, a client's modifications, which are inevitable, will nudge the budget upward. So Guyon prepares them for that possibility, too. He counsels clients that if they can keep their hands off the project while it's under construction, a 10 percent contingency is plenty. But human nature suggests that irresistible enhancements will be discovered in the process. And, the rationale goes, they'll never be able to do it cheaper.

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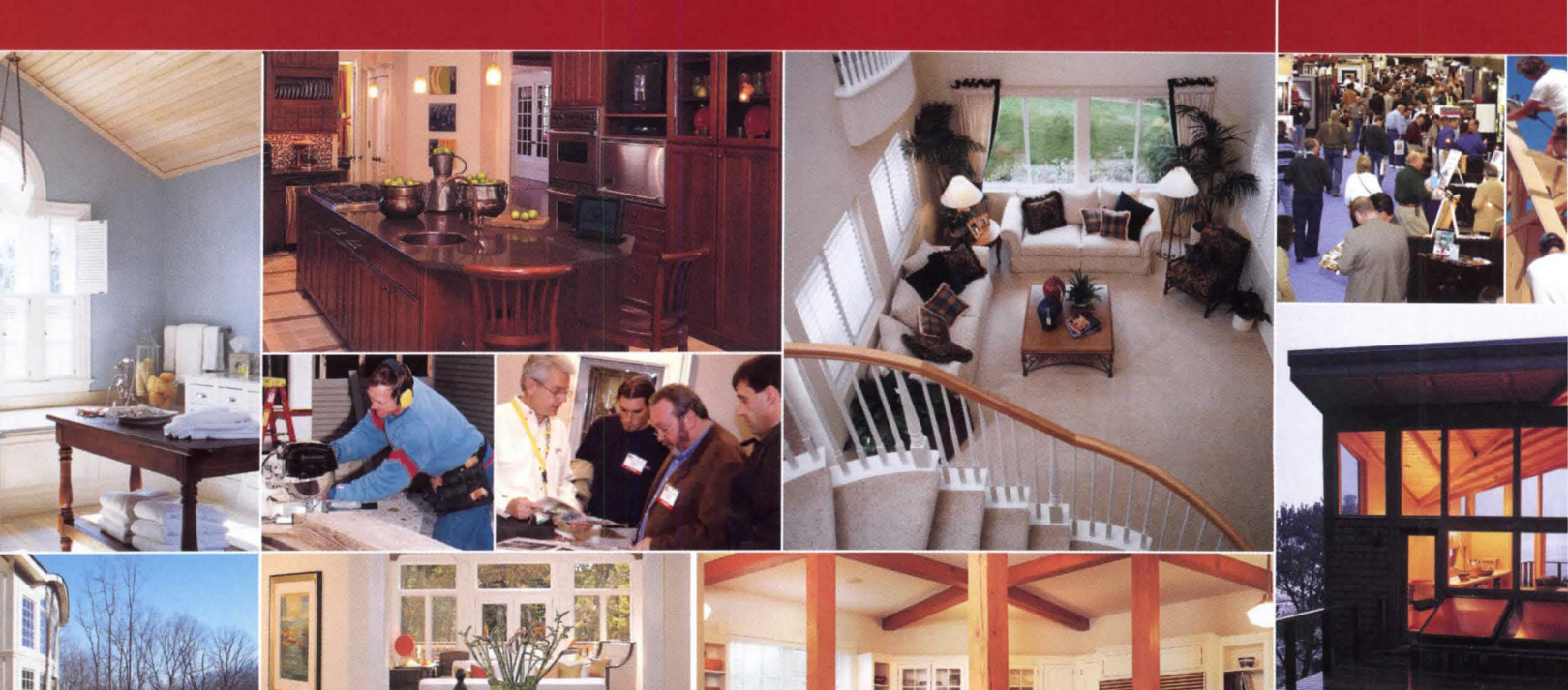
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In that case, Guyon helps clients measure the financial impact. "I can tell clients that at current rates, every $10,000 they add will cost them less than $100 a month on their mortgage," Guyon says. "It seems innocuous; borrowing $100,000 will add about $700 a month. It's very enticing." And while the construction loan might be unprecedented in their financial history, he's noticed that by the time clients break through to a new level of commitment, their confidence builds that their house will rise in value, and that they'll be able to fold the payment into their lives.

Could a client stick to the original budget when building a house? Sure, but they'd have to be unusually disciplined. Maybe that's why some people resist the custom route and buy a cookie-cutter house for a certain price, knowing it's done with, Guyon says. They don't want to deal with all those decisions. On the other hand, builders offer all kinds of profit-generating extras they know buyers can't resist. "A lot of clients are looking for the 'Not-So-Big House' and a kind of non-conspicuous consumption, an investment in simplicity," Guyon says. "A properly detailed house of great simplicity avoids a lot of this stuff where people are buying all the extras" that may not add up to good design.

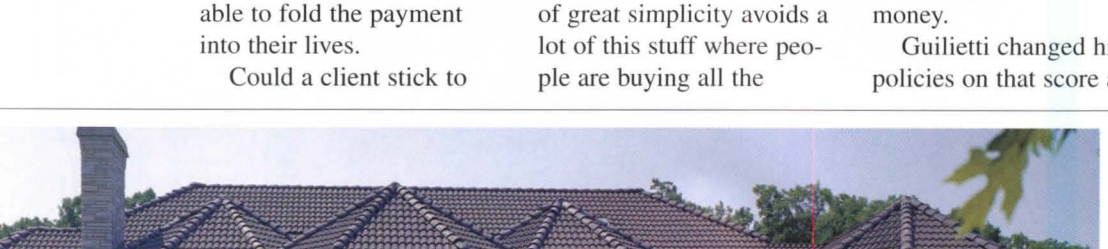
differences of opinion

Today's clients are savvier than ever, both about design and about how to protect their interests with the proper contract. Ideally, they choose architects with a compatible philosophy and aesthetic. They've studied portfolios, conducted interviews, and gathered references. But they still may not understand that, unless everyone who has a say in the outcome attends the design meetings, they're probably wasting time and money.

Guilietti changed his policies on that score after two separate projects fell through because only one spouse participated. He'd met with each couple to discuss the program and present the initial proposal. But only the wives showed up to develop schematics. "It creates a vicious cycle of designing for two separate people who aren't in the same room at the same time," Guilietti says. In both cases, they'd gotten all the way to construction drawings. But when the price came in on target, the husband thought it was too high. He had the veto power but was left out of the loop.

Likewise, architect Lucia Howard, a partner with Ace

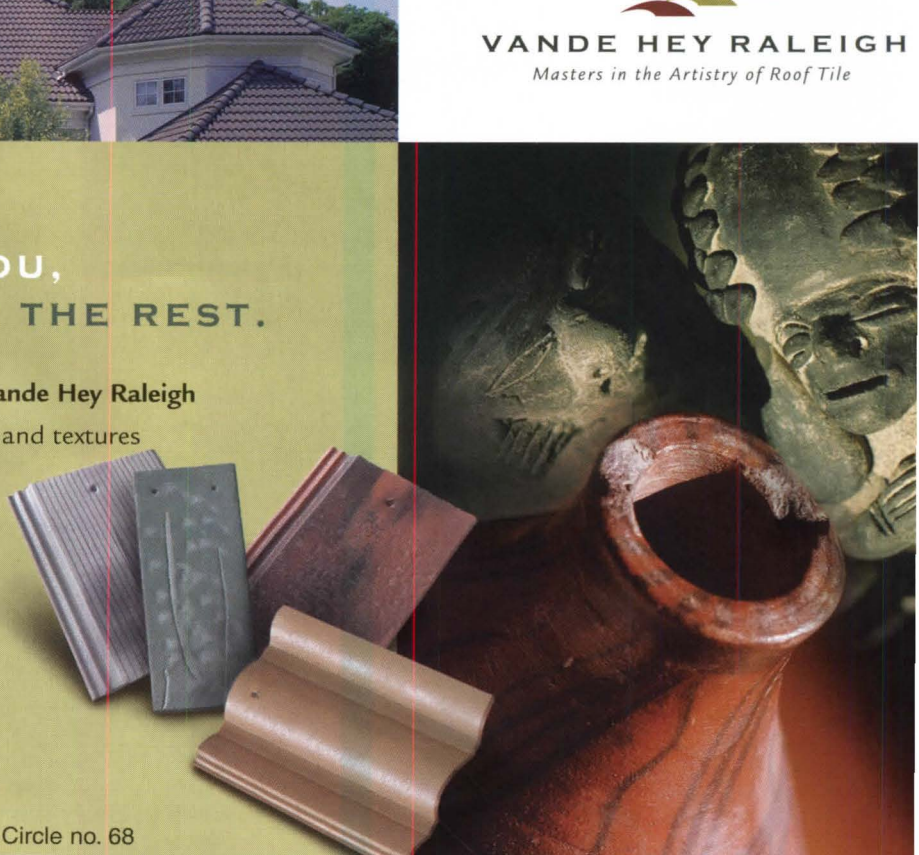
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Architects in Oakland, Calif., designed a house for a gung-ho client in Sonoma who didn't bring his wife into the discussions. When she rejected the design, the project got canceled. "When you have someone who's so sure of himself managing it and always referring to his wife, you don't feel you have the right to say anything," Howard says. "Now, before designing anything, I would overcome my embarrassment about prying to find out what's going on."

breathing lessons

Being there, and saying the right thing, can defuse domestic tension of all kinds. And nowhere is that tension more palpable than when a house is under construction. Often, clients will visit the site in beautiful weather, and no one is working there. Two weeks go by, and it looks to them as though nothing has happened. Maybe it's because the sealing of floors has stopped all other activity, or drywall finishing prevents the rest of the trades from entering. Pauses in production, if not explained, will set people to panic.

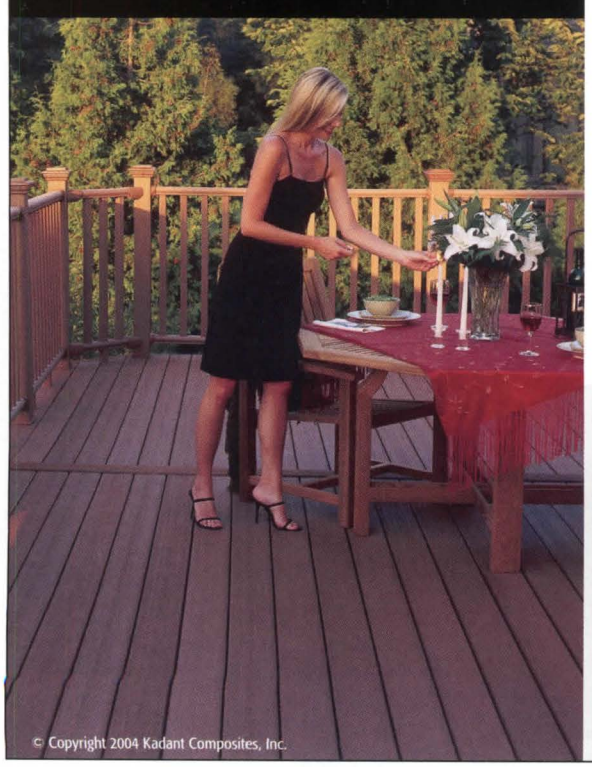
Guyon supports his clients by remaining calm, optimistic, and reassuring—but that's about all he can do. "There really isn't a mechanism, in the residential contractor industry I deal with, for pressuring or leveraging production," he says. "If you're behind schedule, you simply have to be patient and continue to apply non-alienating pressure. If you alienate the contractor group, the project comes to a complete halt."

Then there's construction fatigue. After months, the owners may simply become worn out with the process and have a meltdown. But once they recover and come back, they're usually recharged by the progress that has occurred. "It happens every time," Guyon says. "We've used childbirth as an analogy. They're convinced the baby will never be born, and the owners are put in the position of the father who can do nothing about it.

"Clients can certainly have free access to me at most times of the day and night during the process of construction," Guyon adds. "It involves being able to just keep repeating the mantra that anything technical is solvable. There's rarely a house that's a complete debacle. And at end of the day, the handmade process remains the only way to get a house that has the kind of soul and charm you'd expect it to have. Once people experience it, a whole new world opens up to them." ra

cheryl weber is a contributing writer in severna park, md.

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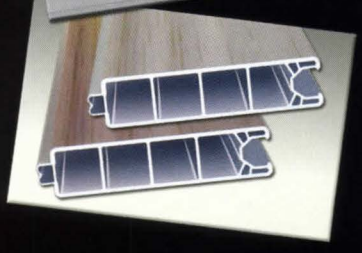
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residential architect design awards

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Hester + Hardaway

Lake/Flato's Lake Austin Residence sails away with this competition's Project of the Year.

This isn't our design awards program, it's yours. You enter your best work and your peers judge which shall rise above the rest. We editors stand back and watch, always fascinated to see what gets entered and what gets chosen. As flies on the wall, we can tell you this was an especially tough year. Our winners are always admirable but this year what ended up on the cutting room floor was stronger than ever. Gone were projects we've already happily published as well as those we'd like to get to know better. Ouch.

The fifth annual *residential architect* Design Awards received more than 780 entries in 10 categories: custom / 3,500 square feet or less; custom / more than 3,500 square feet; renovation; multifamily; single-family production / detached; single-family production / attached; affordable; kitchen; bath; architectural detail. All were eligible for selection as Project of the Year. We always give the judges discretion to eliminate, add, or combine categories, and to dispense as many or as few awards as they wish. This year, they made no awards in the architectural detail category, yet they created a judges' award for two projects they admired but thought didn't fit the categories entered. In all, they selected 24 projects for awards, including one Project of the Year, eight grand awards, 13 merit awards, and two judges' awards.

Your judges' panel comprised six accomplished residential architects: Adele Chang, AIA, Lim Chang Rohling & Associates, Pasadena, Calif.; David Hacin, AIA, Hacin + Associates, Boston; Frank Harmon, FAIA, Frank Harmon Architect, Raleigh, N.C.; Margaret I. McCurry, FAIA, Tigerman McCurry Architects, Chicago; Dale Mulfinger, FAIA, SALA Architects, Inc., Minneapolis; and Rebecca Swanston, AIA, Swanston Associates, Architects, Baltimore. Turn the pages and enjoy your awards.

project of the year

lake austin residence, austin, texas

lake/flato architects

san antonio, texas



Lake/Flato Architects knows something about making an entrance. At *residential architect*'s Project of the Year, a custom house by the firm in Austin, Texas, the sequence of steps leading to the front door rivals any Broadway choreography. Guests first pass through an opening in a fortress-like limestone wall, then proceed between a studio and a guest house. They follow a stone path down to a 30-foot-wide canal that's part of Lake Austin. Lake/Flato lined the canal with a boardwalk, which serves as the project's organizing spine. "It's like a zipper, with a series of little buildings unfolding along it," says principal Ted Flato, FAIA.

The boardwalk guides visitors past another guest cottage and the bedroom wing of the main house. It crosses over a pair of man-made water courts divided by a landscaped peninsula and runs smack into the last building in the series, a double-height screened-in porch jutting out above the water. Known within Lake/Flato as "the boathouse," the room serves as the home's main entry point. Its visibility gives the boardwalk a destination, and at the same time its transparency allows views of



An unassuming entry wall (top) leads to the Project of the Year, by Lake/Flato Architects. Pictured above, from left to right, are project architect Bill Aylor, AIA, and firm partners David Lake, FAIA, and Ted Flato, FAIA.





Man-made water courts next to the existing canal allow house and site to interlock. The evacuated landfill reappears in the form of a grassy, stone-edged peninsula.



Though the house is just across Lake Austin from the city's downtown, the architects managed to preserve its rural feel. Another stone wall at the rear of the site (above) makes a private outdoor room of the pool area and shields a neighboring property from view. The transparent "boathouse," right and below right, supplies the home's primary entry point.





Lake Austin to flow right through it. Practically speaking, the boathouse's covered landing provides a protected waterside spot for the owners to store their kayaks.

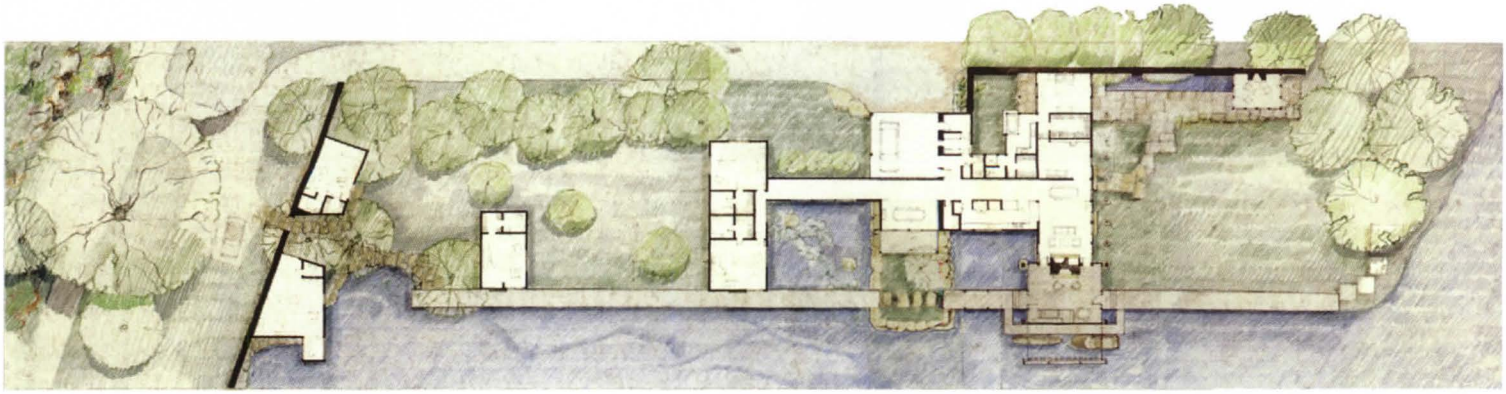
By stringing the 6,000-square-foot home along its narrow site, Flato and project architect Bill Aylor, AIA, were able to weave water and land into the house's fabric. "Breaking the building into parts brings the scale down," Aylor says. "It helps the house embrace the land better. It's the same concept as the fishing camps you see on Texas lakes." Because of the canal's location between two dams, its water level stays constant, so the architects were free to place each little building as close to it as they wanted.

The project's carefully wrought relationship with its site didn't escape the judges' notice. "You can see the people who live here really want to participate with their environment," said one. "There are warm, interesting events that happen with regard to the landscape."

The judges also admired Lake/Flato's choice of siding material: Hardipanel, a fiber-cement board product. Selected for its ability to weather well with minimal maintenance, the siding was custom stained and sealed by a Dallas artist. Together with a healthy dose of metal and battens of sinker cypress, it provides a fresh variation on Lake/Flato's unpretentious, industrial style. "To break a big house into units and let the man-made parts and nature interact is just so relaxed," a judge added. "It has this informality about it that makes you want to live there."—*m.d.*

principal in charge: Ted Flato, FAIA, Lake/Flato Architects; **project architect:** Bill Aylor, AIA, Lake/Flato Architects; **general contractor:** Lance Thompson, Thompson + Hanson, Houston, Texas; **interior designer:** Dawn Thompson, Denison & Denison Interiors, Houston; **project size:** 6,000 square feet; **site size:** 1.7 acres; **construction cost:** Withheld; **photographer:** Hester + Hardaway Photographers. *See page 128 for product information.*

A simple boardwalk connects a sequence of small buildings with the screened-in boathouse. "We're excited about the notion of a village along a canal," says principal in charge Ted Flato.

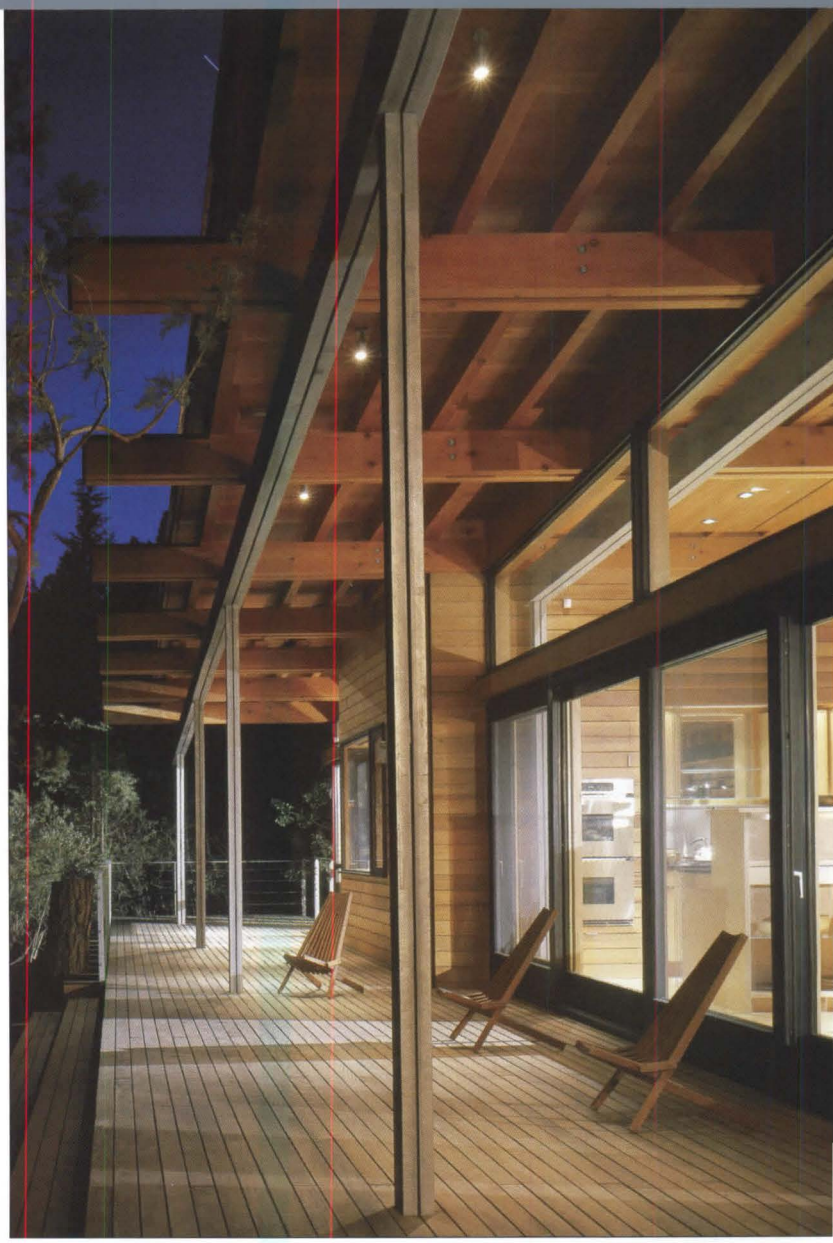


custom / 3,500 square feet or less grand

the point house, montana

bohlin cywinski jackson

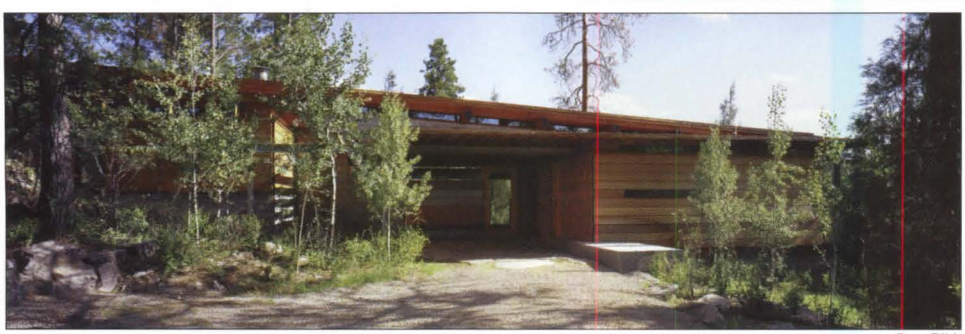
seattle, wash.



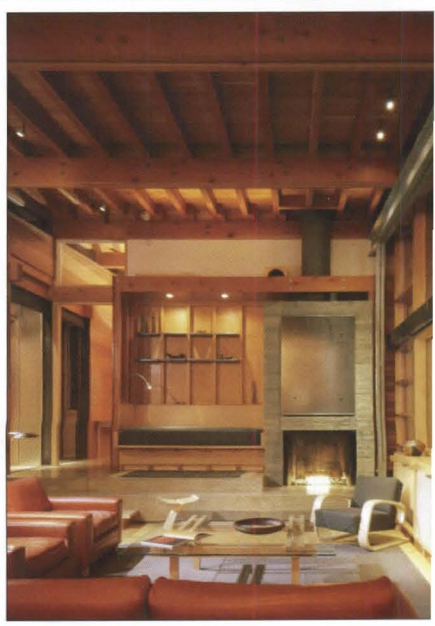
This is a lovely house, set low, and doesn't make a statement," a judge said. But it has plenty to say about the landscape. Delicately sited on the rocky spine of a wetland peninsula, its low profile slips into the shorter vegetation at the water's edge. Rocks outside the windows reach almost to the sills. And a canted roofline lets in views of cedars, pines, and sky.

Bohlin Cywinski Jackson devised a long, linear platform that treads lightly on the land. You enter the building on its north side though a wall of weathering steel. Once inside, the lakefront is revealed through a glass wall with sliding doors and a wood deck running the length of the house. The architects tucked the building behind a thicket for privacy from people on the lake, so the view looks down the water at an angle.

The floor plan places the private rooms on the house's perimeter: Two cedar boxes attached to the north side define the edges of the covered entryway. They hold bathrooms and utilities, while the bedrooms anchor opposite ends of the house. The judges praised the "meaningful layering of public and private spaces" and the project's "serene understatement."—*c.w.*

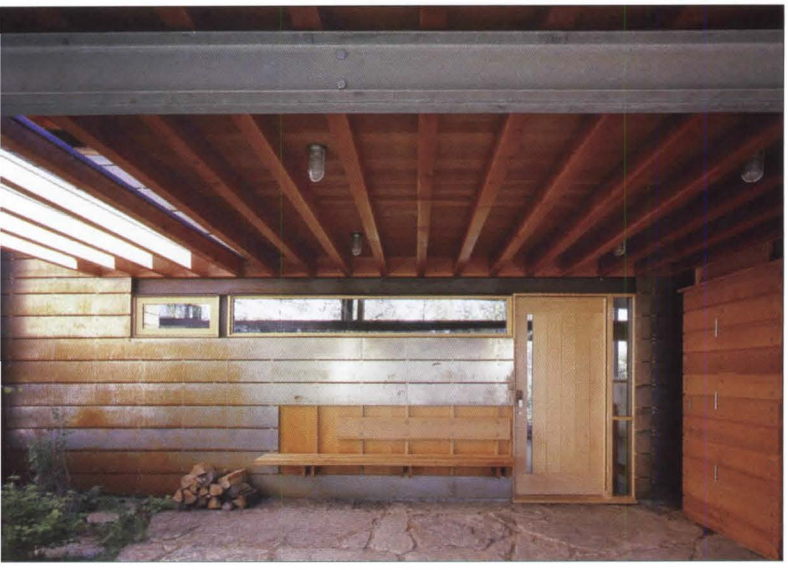


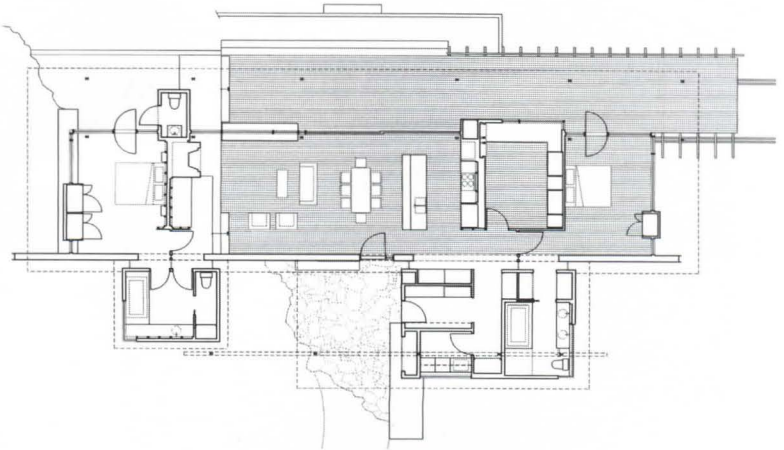
Dan Bibb



principal in charge: Peter Q. Bohlin, FAIA, Bohlin Cywinski Jackson; **project architect:** Steve Mongillo, Bohlin Cywinski Jackson ; **general contractor:** Martel Construction, Bozeman, Mont.; **landscape architect:** Swift & Company, Seattle; **interior designer:** Bohlin Cywinski Jackson; **project size:** 2,200 square feet; **site size:** 10 acres; **construction cost:** Withheld; **photographer:** Nic Lehoux, except where noted. *See page 128 for product information.*

A long cedar porch blurs the house's southern edge, in contrast to the closed face on the north side, where cedar boxes contain the baths and pantry. The board-formed concrete on the exposed parts of the foundation is repeated on the fireplace, where individual planks were cast on site and stacked up like logs.





custom / 3,500 square feet or less

grand

hartmann residence, fairfield, conn.

roger ferris + partners

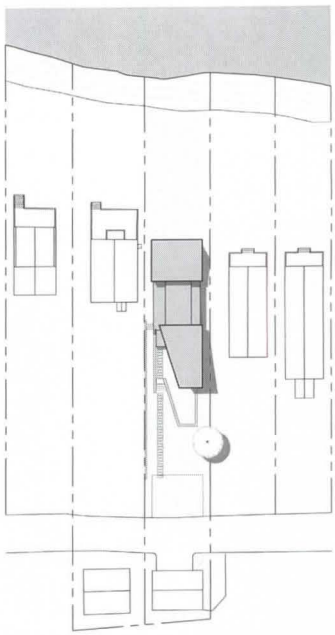
westport, conn.



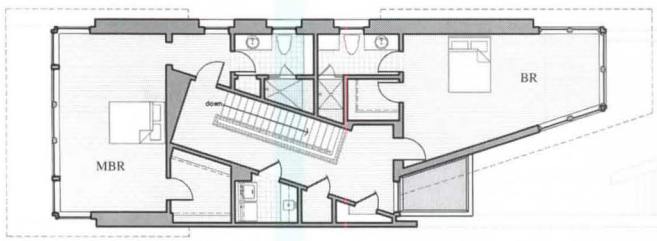
As is so often the case on a difficult site, this narrow lot inspired a cleverly designed house that makes the most of its footprint. Responding to the 40-foot-wide parcel and federal requirements for building in a wave zone, architect Roger Ferris raised the house on a concrete plinth, and he angled the walls to better capture sunlight and views. The front evokes the abstracted prow of a ship that's slipped up from the sea. The roof is an inverted gable, a reference to all the gabled houses in the neighborhood. But from the water, it looks like a bird in flight. "There are an enormous number of seagulls on that part of Long Island Sound," Ferris says. "That's part of what cooked it up."

The house's strong rhythms and geometries serve practical purposes. Glazed walls are layered with cypress louvers, which veil the street facade from sun and traffic. Those on the rear corners add privacy from close neighbors. Ferris treated the sides of the house as a solid, stained cypress box with just a few punched openings. "We wanted to have a house with enough going for it visually at both ends without having to have the sides articulated with fenestration," he says. The judges pronounced the project "gorgeous," noting that its form reacts to a great many challenges.—*c.w.*

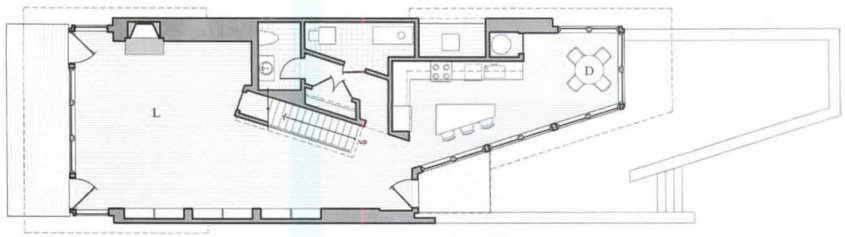
principal in charge: Roger Ferris, AIA, Roger Ferris + Partners; **project architect:** Robert Marx, AIA, Roger Ferris + Partners; **general contractor:** The S.B.E. Company, Fairfield, Conn.; **interior designer:** Interior Design, Westport, Conn.; **project size:** 1,500 square feet; **site size:** 0.25 acre; **construction cost:** Withheld; **photographer:** Woodruff/Brown Photography. *See page 128 for product information.*







second floor



first floor



Angling the house's walls helped to break up the linearity dictated by a narrow lot. The diagonal wall and raised platform, which was designed to keep flood waters at bay, create a terraced entry court. Louvers diffuse the sun and the street view.

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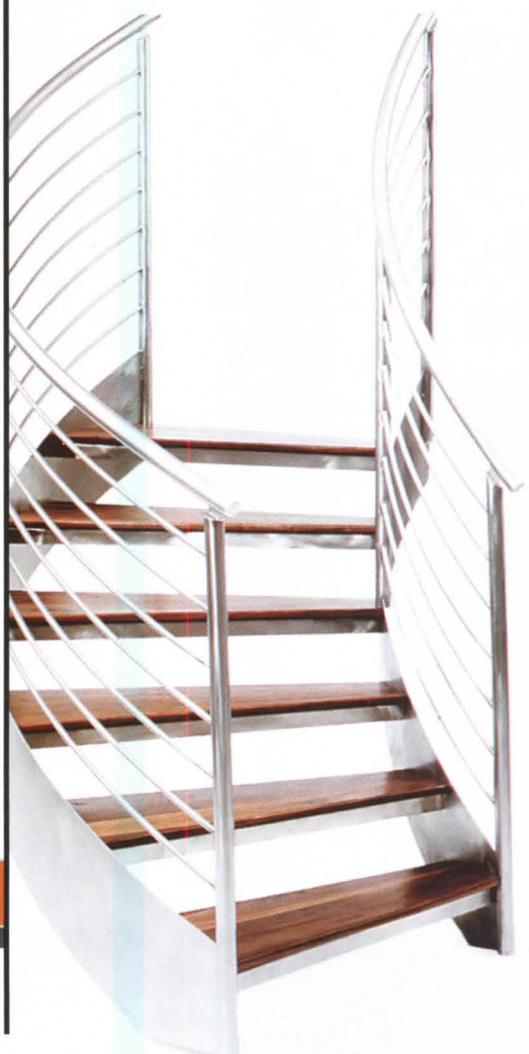
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koning eizenberg architecture

santa monica



To meet their clients' slim budget for this Santa Monica, Calif., custom home, Koning Eizenberg Architecture decided to think of it as a "Crate and Barrel" house. "We wanted to do something with good spaces but that wasn't overly customized," explains principal Julie Eizenberg. "A house that would fit into Crate and Barrel's product line if they sold houses."

Eizenberg and project architect Oonagh Ryan graced the simple Modern box with a few big gestures. A pop-out master bedroom window and balcony adds texture and interest to the rear elevation while bringing extra light into the room. Downstairs, a rear wall of mostly glass brings indoors and outdoors together. Ingenious use of everyday products, such as painted MDF grooved by the contractor for a beadboard effect, cut costs while supplying the clients with the design quality they expected. "It's a very economical little house," noted a judge.—*m.d.*



Koning Eizenberg concentrated its limited design dollars in places where they'd have the most impact, such as the louvered master bedroom pop-out window and the oversized, picture-frame doors on the front and rear elevations.





second floor



first floor

principal in charge: Julie Eizenberg, Koning Eizenberg Architecture; **project architect:** Oonagh Ryan, Koning Eizenberg Architecture; **general contractor:** William Gorton, William Kent Development, Tarzana, Calif.; **project size:** 2,940 square feet; **site size:** 0.17 acre; **construction cost:** $167 per square foot; **photographer:** Benny Chan/Fotoworks. *See page 128 for product information.*

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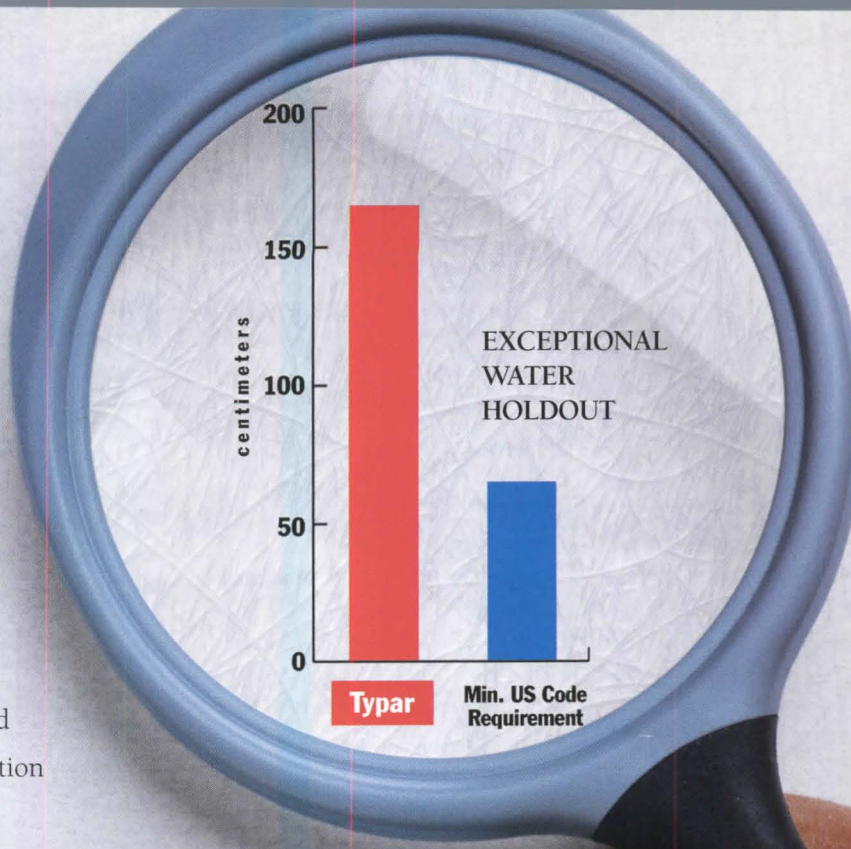
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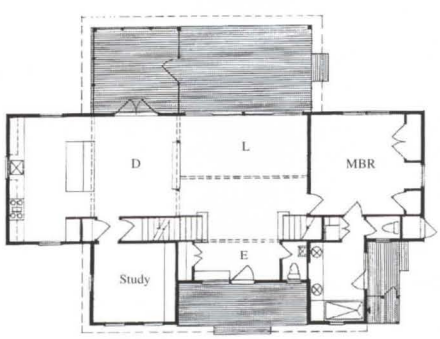
This Block Island retreat keeps the island's architectural tradition of spare buildings intended to withstand harsh conditions. Architect Jim Estes started with two distinctly indigenous forms—sharply peaked dormers and a low-sloping porch—and designed basic building blocks that could be moved around like Monopoly pieces until he hit upon a winning combination. "We wanted the porch to become more than a tacked-on feature, and we hinged living spaces around that idea," says Estes.

The jury applauded the home's modest scale and see-through middle created by the continuous porch that encompasses entry and living areas before capitulating as a covered terrace along the rear waterfront elevation. Painted exposed rafters support the gently sloped ceiling to maintain a porch feel inside as well as out. Carefully aligned, oversized windows in a footprint only one room deep add to the home's transparency, while an asymmetrical pulling apart of the dormered volumes helps diminish the apparent size of an already small house.—*s.d.h.*

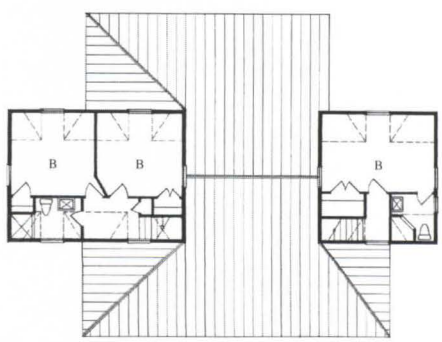


The low-slung massing that ties the house together starts at the front entry (above), encapsulates the interior public spaces (bottom left), and then goes back outside to protect a screened porch and open terrace along the rear water-facing elevation.





first floor



second floor

principal in charge/project architect: James Estes, Estes/Twombly Architects; **general contractor:** McLaughlin Housewrights, East Greenwich, R.I.; **project size:** 1,990 square feet; **site size:** 0.5 acre; **construction cost:** Withheld; **photographer:** Warren Jagger Photography. *See page 128 for product information.*

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custom / more than 3,500 square feet grand

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burks toma architects

berkeley, calif.

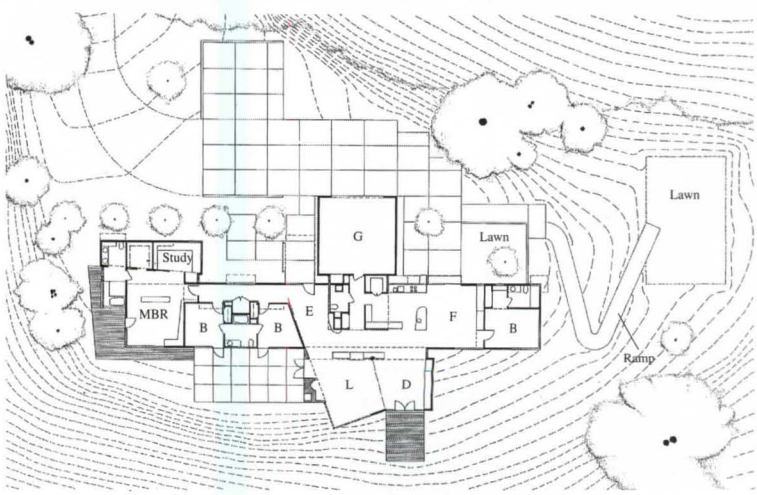




Because one of the clients for this California project uses a wheelchair, the architects designed it with accessibility in mind. But they were careful not to make it feel institutional, an achievement the judges admired. "The accessible design doesn't overtake the aesthetic," said one judge. It is simply a beautiful house, said another.

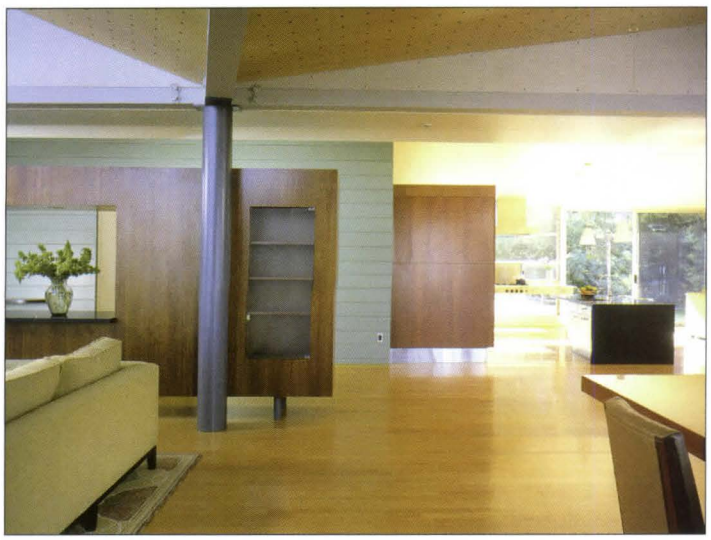
The house—a collaboration between Burks Toma Architects and Min/Day—sits on a hill overlooking San Jose's undulating landscape. Its shape, a long bar with three volumes all on one level, takes advantage of the site and answers the clients' need for light and undemanding circulation. The volumes also create courtyards, protected from the winds and the strong Western sun. "We kept the house open and easy for the client to move around," says Jeff L. Day. Instead of walls, they used cabinetry on legs to delineate space while permitting the flow of natural light. In the kitchen, a stainless steel countertop with no base cabinets accommodates a wheelchair and allows ceiling-to-floor windows.

Although an accessible project, the house has only one ramp on the property, used for access to the backyard, Day says. It's not conspicuous, however, thanks to careful grading and landscaping. According to one judge, "The ramp is a really nice way to engage the landscape."—*n.f.m.*



principal in charge: Marc Toma, Burks Toma Architects, Berkeley, Calif., in collaboration with Min/Day, San Francisco; **project architect:** Lisa Trujillo, Burks Toma Architects; **general contractor:** Tim McDonald, Praxis, St. Helena, Calif.; **landscape architect:** Eric & Silvina Blasen, Blasen Landscape Architecture, Sausolito, Calif.; **interior designer:** Marie Fisher, Marie Fisher Interior Design, San Francisco; **project size:** 4,000 square feet; **site size:** 5.0 acres; **construction cost:** $250 per square foot; **photographer:** Cesar Rubio.
See page 128 for product information.

To exploit the site and to accommodate a disabled client, the architects designed a bar-shaped house with three volumes (far left, top). Floor-to-ceiling windows in the kitchen (far left, center) and raised cabinets (below, left) enable maximum light penetration, while a stealthily integrated ramp provides access to the rear (below, right).







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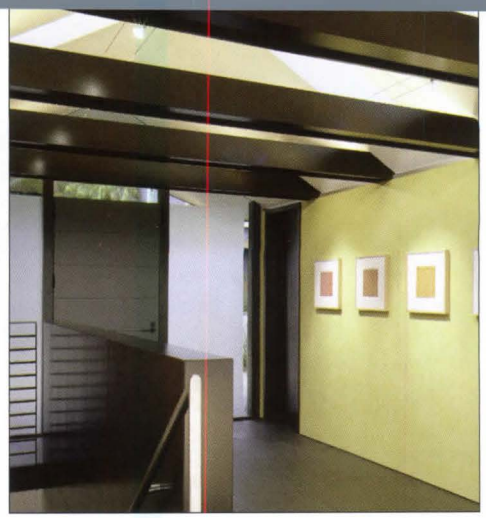
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renovation grand

mankins-camp residence, san francisco

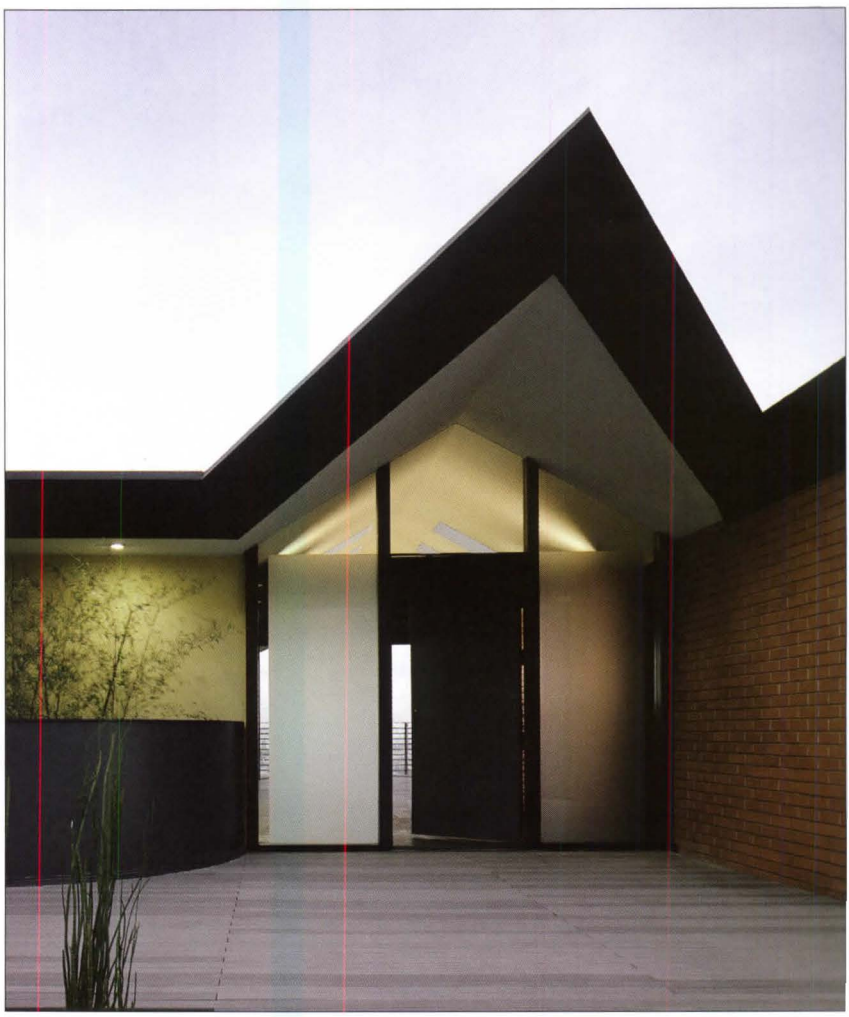
herbert lewis kruse blunck architecture

des moines, iowa

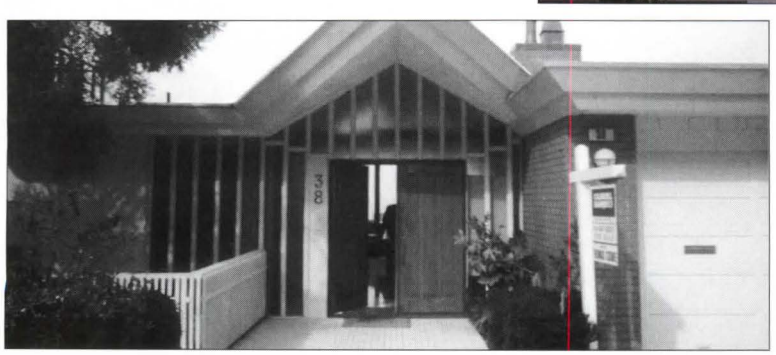


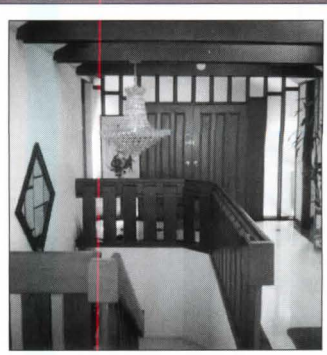
Architect Paul Mankins relished having carte blanche to renovate his twin brother's newly purchased home. The house enjoys a spectacular hilltop vista of San Francisco's skyline, but four decades of unfortunate remodels made it difficult to get past the bad taste to the great view. Hidden by haphazard changes were remnants of an original design by noted Frank Lloyd Wright apprentice Aaron Greene. Mankins says, "A lot of the solution was mainly getting rid of the bad stuff to get back to a more stylistic version of Greene's underlying order of strict 4-foot grids."

Two basic organizing boxes—one encased in brick and the other in yellow stucco—flank a glass entry zone. Mankins opened up the 44-foot-long interior along the rear of the building to create one continuous living area overlooking the view. Aluminum ceiling panels and pale area rugs atop the monolithic slate floor define zones within the large space. He also reoriented the stair and recessed upper kitchen cabinets into the walls to expose views from every corner. The jury felt the design strongly addressed renovation issues, saying, "It's an update different from, but in the spirit of, the original," and that the architect, "carried that idea all the way through—didn't miss a thing."—*s.d.h.*



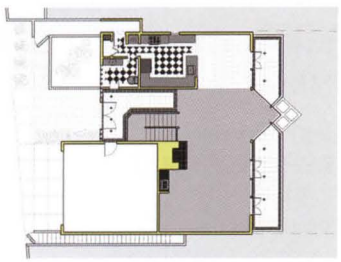
principal in charge: Paul Mankins, FAIA, Herbert Lewis Kruse Blunck Architecture; **project architect:** Matt Rodenkamp, AIA, Herbert Lewis Kruse Blunck Architecture; **general contractor:** Stroub Construction, Sausalito, Calif.; **interior designer and landscape architect:** Herbert Lewis Kruse Blunck Architecture; **project size:** 2,800 square feet; **construction cost:** $300 per square foot; **photographer:** Assassi Productions. *See page 128 for product information.*



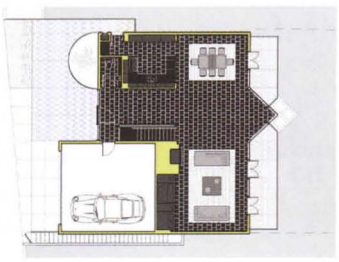


The street-level entry was pared down and simplified, both inside and out, in order to emphasize its angular architecture (far left and above). The stair down to the lower level was also reorganized so that skyline views could be seen from the front door (left and top).

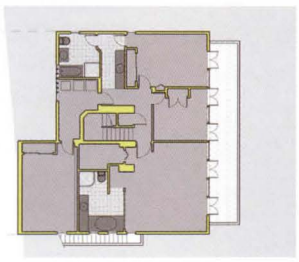
Interior walls were eliminated and storage areas were recessed into the walls so that views from all living spaces would remain unobstructed and open.



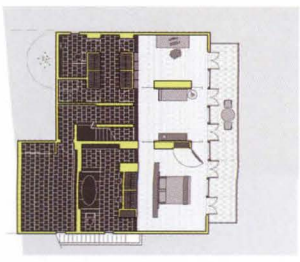
upper level before



upper level after



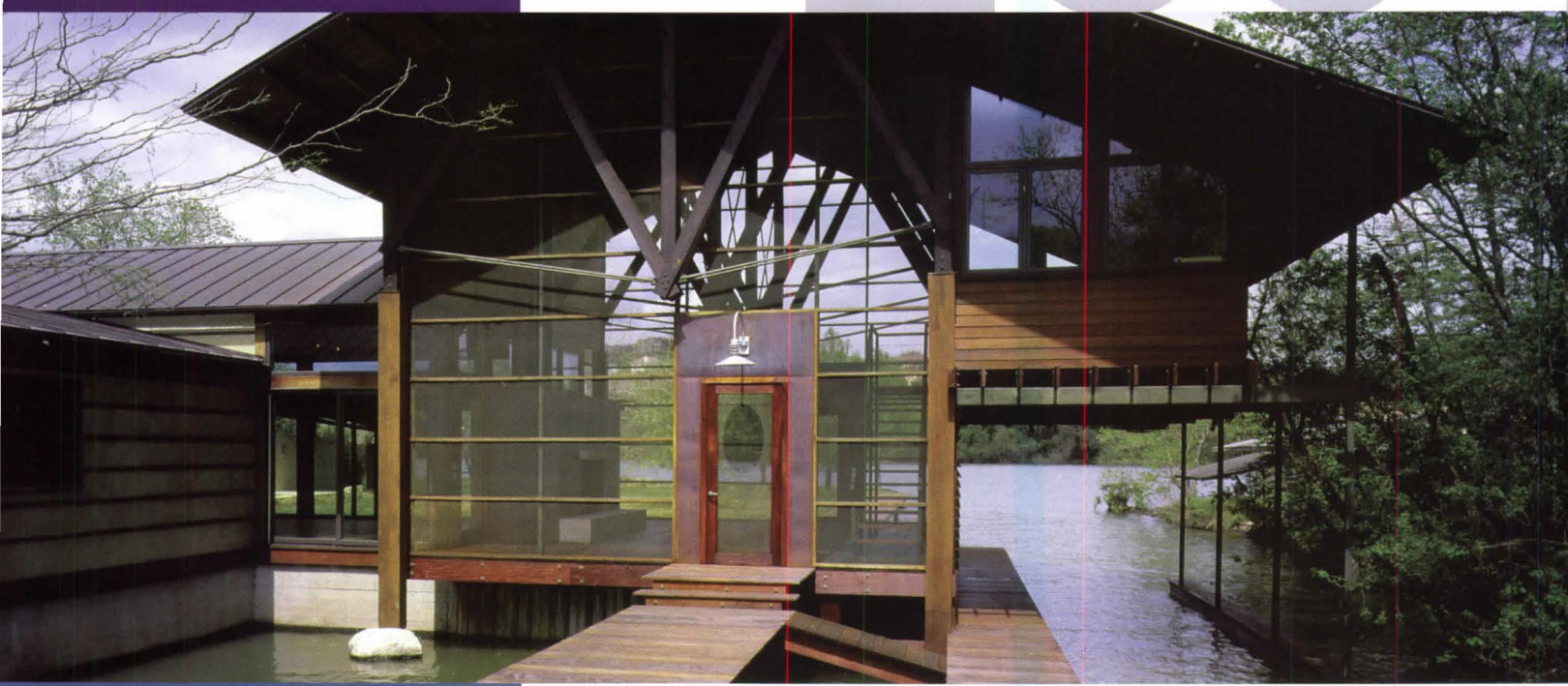
lower level before



lower level after

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Estes/Twombly Architects	**Merit**

Custom Home / More than 3,500 square feet

Burks Toma Architects	**Grand**

Single-Family Production Housing / Attached

Kevin deFreitas Architects	**Grand**
Jonathan Segal, FAIA	**Merit**

Single-Family Production Housing / Detached

Donald Powers Architect	**Merit**

Multifamily Housing

Jonathan Segal, FAIA	**Grand**
Lehrer Architects	**Merit**
MBH Architects	**Merit**

Renovation

Herbert Lewis Kruse Blunck	**Grand**
Bohlin Cywinski Jackson	**Merit**
Randy Brown Architects	**Merit**
Reader and Swartz Architects	**Merit**

Affordable

Studio E Architects	**Grand**
Studio E Architects	**Merit**
Koning Eizenberg Architecture	**Merit**

Kitchen

Archimania	**Merit**

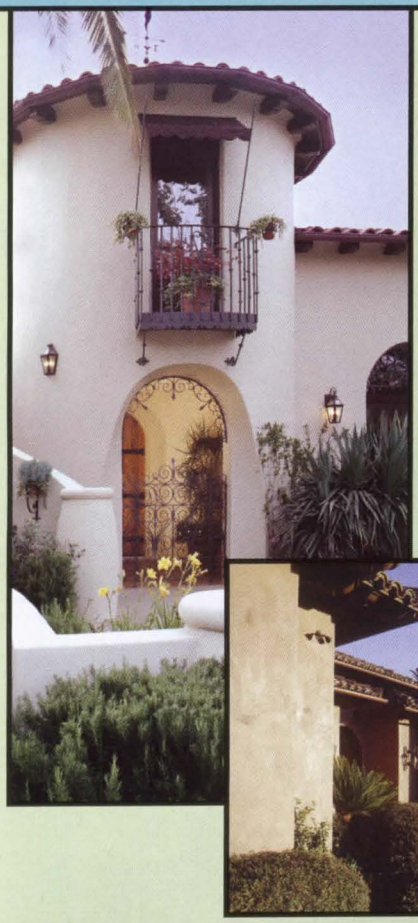
Bath

Herbert Lewis Kruse Blunck	**Grand**
Lundberg Design	**Merit**

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Muse Architects	**Merit**
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residential architect
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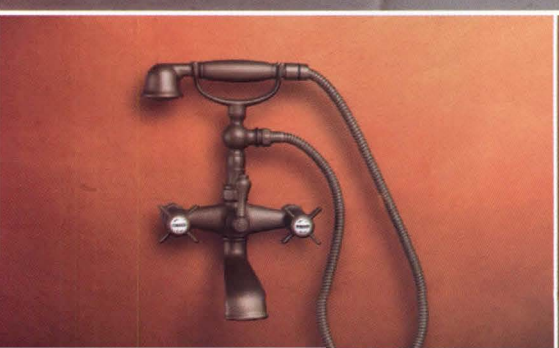
1000B Bridge Faucet
shown in Weathered Brass

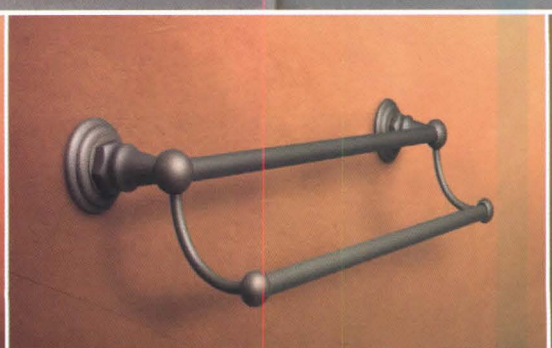
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renovation merit

waverly house, waverly, pa.

bohlin cywinski jackson

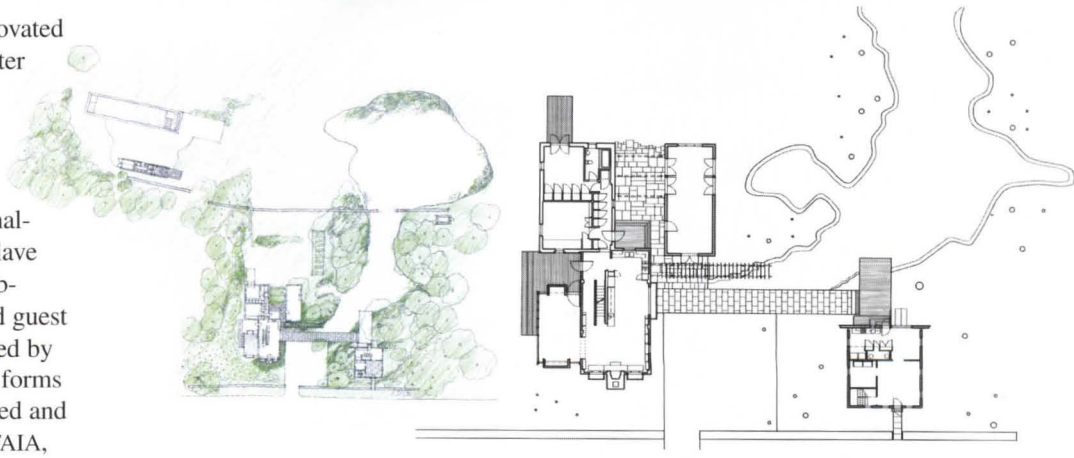
wilkes-barre, pa.



A stone wall at the front of the property joins the main house and guest cottage (left). In back, another wall extends from a new stone well house through the pond to a swimming pool and bath house, marking the boundary between cultivated and natural landscapes.



When Bohlin Cywinski Jackson renovated the house and guest cottage on Peter Bohlin's own rural Pennsylvania property, it preserved the compound's modest qualities but overlaid it with a Modernist's sense of space. Once a stop on the Underground Railroad, the main house was originally an African-American church, and an escaped slave built the guest cottage. In plan, the architects established an axial relationship between the house and guest quarters. Visitors enter a shared auto court bordered by a stone walkway that links the two structures and forms the edge to a new pond. The main house was gutted and reconfigured as a "living pavilion," says Bohlin, FAIA, with gridded bay windows and a new porch-like room overlooking a grove of tightly spaced birches. Dry-laid stone walls bracket the buildings, separating them from the road in front and a field in back. Judges praised the project's site plan and impeccable details. "I like the restraint you feel here," one said. —*c.w.*



principal in charge: Peter Q. Bohlin, FAIA, Bohlin Cywinski Jackson; **project architect:** Peter Q. Bohlin; **general contractors:** James Vipond Inc., Dalton, Pa. (main house); Bragg Brothers, Dalton, Pa. (guest house); **landscape architect:** Kalinosky Landscaping, Wyoming, Pa.; **project size:** 2,340 square feet (main house); 1,050 square feet (guest cottage); **site size:** 10 acres; **construction cost:** Withheld; **photographer:** *M. Thomas Architectural* Photography. *See page 128 for product information.*



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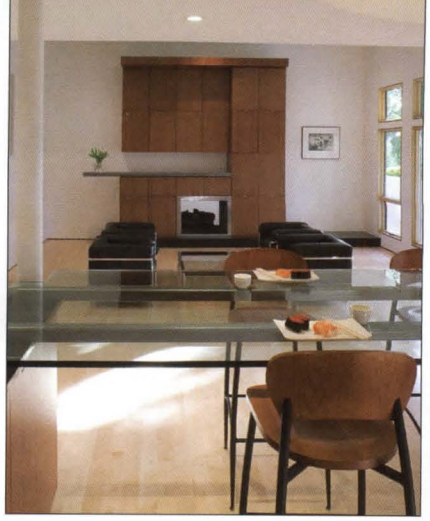
residential architect ONLINE

renovation merit

houghton residence, omaha, neb.

randy brown architects

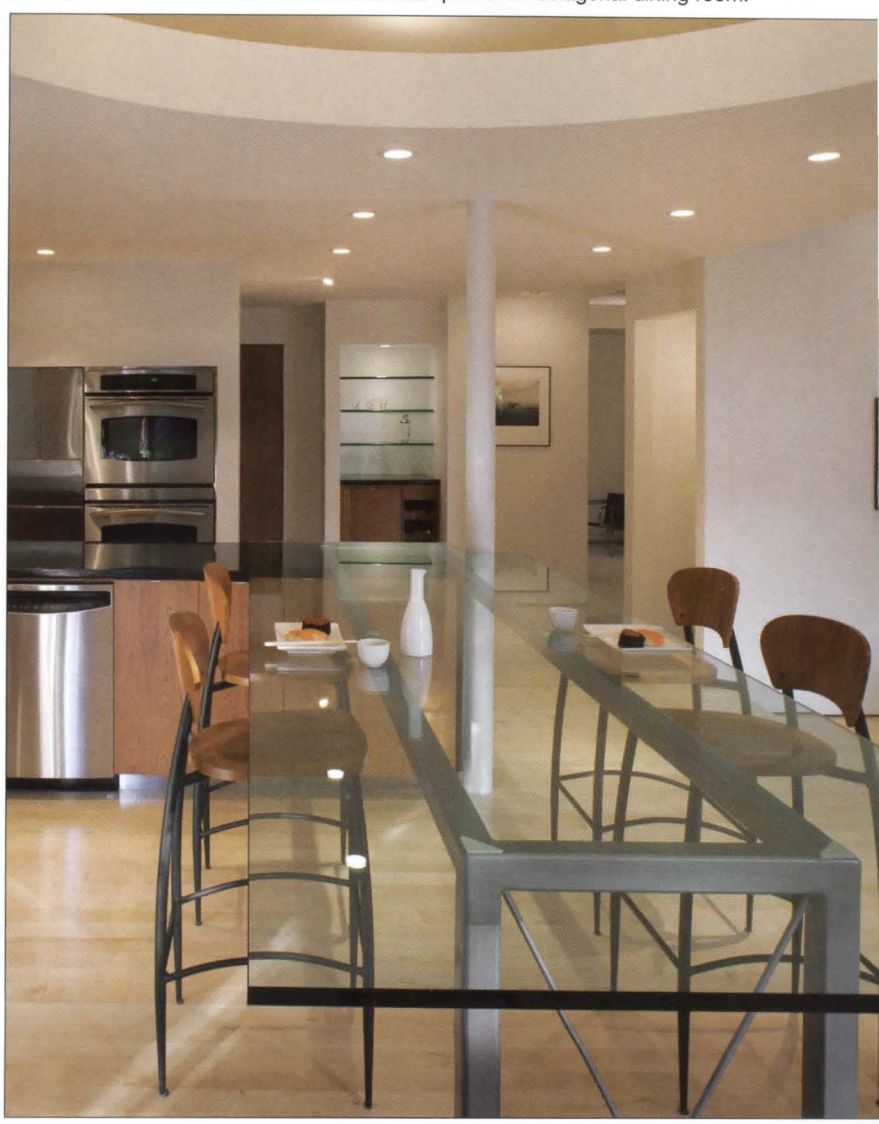
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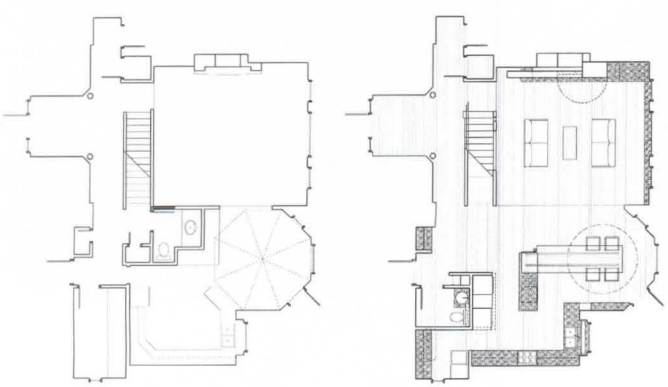
The redesign took its color and material cues from the owners' cherry bar stools. The entertainment center across the room (left) echoes the cherry kitchen cabinets and glass dining table. Brown centered the table under a round ceiling aperture, formerly part of an octagonal dining room.

One programmatic move transformed the kitchen of a traditional builder house into an urbane space that works as well for intimate dinners as it does for large parties. "There isn't a flaw in there," a judge said. "It's a perfect execution of intent." By relocating a powder room, Randy Brown opened up the kitchen and living areas, making room for a sleek glass bar that seats four. The stools are centered under an up-lit, cone-shaped ceiling, formerly an octagonal dining niche. When the owners entertain in a big way, the bar is a buffet for serving food and a buffer between the cooks and their guests.

Brown added warm cherry wood cabinets on skinny legs, black granite countertops, and a wall of shiny stainless steel appliances. To finish the transformation, he wrapped the opposite family room wall in the same materials to contain a fireplace and entertainment center. The strong concept impressed the judges, who called it "a very smart renovation."—*c.w.*



principal in charge: Randy Brown, AIA, Randy Brown Architects; **project architect:** Steve Mielke, Randy Brown Architects; **general contractor:** Randy Brown Architects; **project size:** 1,430 square feet; **construction cost:** $76.92 per square foot; **photographer:** Assassi. *See page 128 for product information.*



before after

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renovation merit

wheatland farms log cabin, waterford, va.

reader & swartz architects

winchester, va.



Reader & Swartz commend restoration specialist Douglas Reed for "an amazing job of meticulously stripping down the rotten parts of the original cabin (left), preserving whatever could be kept, and rebuilding the rest (below)." The 19th-century structure has been vaulted into the 21st century and beyond with high-tech wiring for the attic cum office (bottom) and a whole-house audio system.



The jury liked that this sensitive addition to a nearly 200-year-old cabin "grew organically around the original structure." And they felt a contemporary glass catwalk gave the design "that extra oomph." The judges' comments reflected faithfully the intentions of architects Charles Swartz and Beth Reader. "We wanted to make it about the cabin and not our architecture," says Swartz, "but we did allow ourselves the architectural wink of the glass floor since space and light were so restricted."

Existing walls were stripped and exposed with wiring, ductwork, and insulation added above round pole rafters and metal roofing. The kitchen and baths are relegated to the addition, leaving the 14-by-18-foot cabin intact as the living room. A perimeter of hidden overhead light fixtures helps mitigate the room's 7-foot-high ceiling. "Basically," Swartz says, "we wanted to turn the original building into an antique art piece and let it stand as a pure object."—*s.d.h.*

principals in charge / project architects: Beth Reader and Charles Swartz, Reader & Swartz Architects; **general contractor**: Douglass C. Reed, Preservation Associates, Hagerstown, Md.; **project size:** 880 square feet; **site size:** 550 acres; **construction cost:** Withheld; **photographer:** Ron Blunt Photography. *See page 128 for product information.*



renovated second floor



renovated first floor



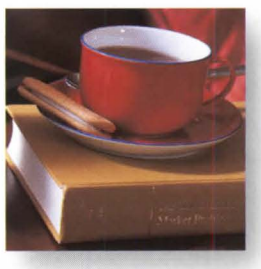


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multifamily grand

the titan, san diego, calif.

jonathan segal, faia

la jolla, calif.



The rusted mild steel cladding the Titan's horizontal facade calls up images of the old tuna boats that used to dock nearby. It contrasts with the transparency of the four-story vertical element, which is fronted with laminated glass.



Jonathan Segal



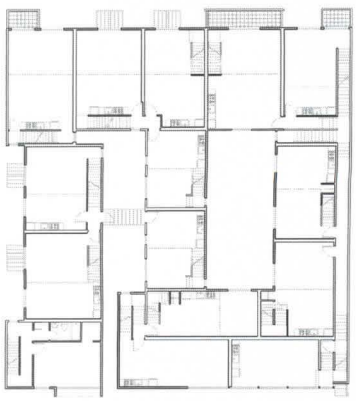
Art and architecture intersect at the Titan, a 22-unit apartment building in San Diego. Jonathan Segal, FAIA, conceived the building's two-part facade after viewing the abstract planes of a Richard Diebenkorn painting. "It's incredibly brilliant," said a judge. "The scale, proportions, and materials are beautiful."

Segal, also the project's developer and general contractor, was operating on a limited budget. He used simple, straightforward floor plans and minimal detailing to keep costs down, focusing his funding on the front of the four-story building. Sheets of rusted steel cover the horizontal portion, and the vertical component consists mainly of laminated glass. "The intention was to collage the two boxes, which are sitting on a stucco base," he says. "The forms are very simple; there was nothing elaborate about it."

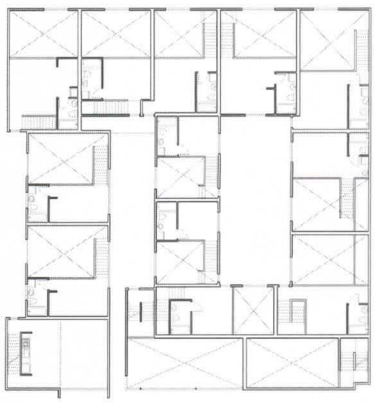
Further cost-control measures include on-grade parking, as well as the absence of elevators and double-loaded corridors. The open-plan, 18-foot-ceilinged apartments, all with mezzanine levels except for one four-story unit, are renting to 25-to-35-year-old singles and couples. Not only do the two-story volumes provide a quality-of-life advantage, but they also help distort noise from the freeway directly opposite the building.—*m.d.*

principal in charge / project architect / land planner / developer / general contractor / interior designer: Jonathan Segal, FAIA; **project size:** 600 to 1,000 square feet per unit; **site size:** 0.2 acre; **construction cost:** $87 per square foot; **rental price:** $900 to $1900 per month; **units in project:** 22; **photographer:** Jimmy Fluker, except where noted. *See page 128 for product information.*

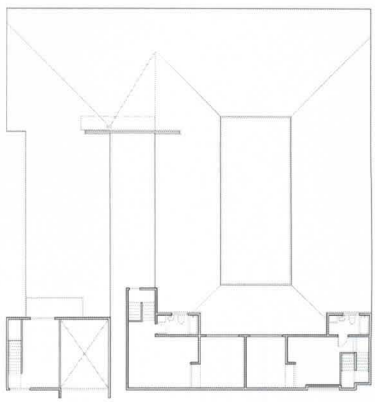




first floor



second floor



third floor

Interiors at the Titan feature double-height ceilings and spare, Modern detailing. On a practical note, the building's three street-level entrances and on-grade parking bloster residents' security.

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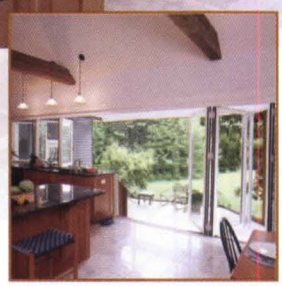
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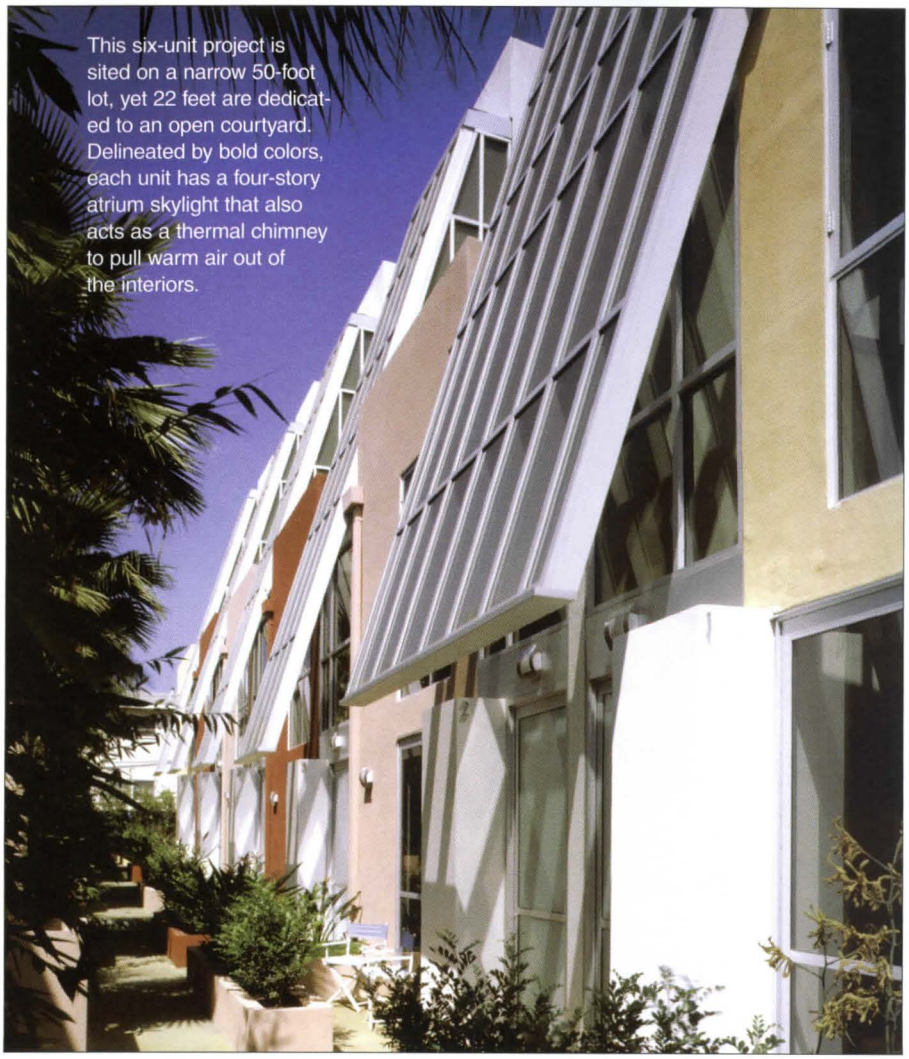




West Hollywood, Calif., has a legacy of courtyard housing, so the city encourages developers to build within the tradition. This project, however, is the first one to implement the standard on such a narrow lot—and to do it successfully. "Nicely executed," said our judges.

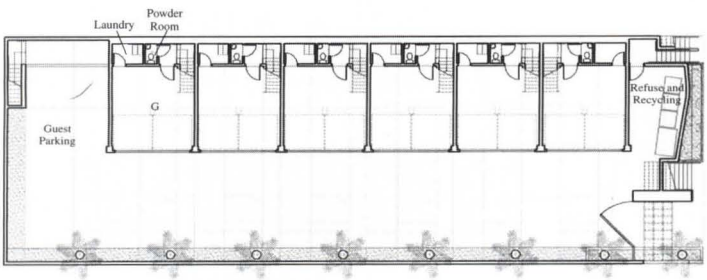
Architect Michael B. Lehrer says the project's master stroke is the west-facing aluminum and glass tower. It enlivens the modern facade of the six-unit building while also controlling natural light and ventilation. "On the ground floor of a typical unit, it would be dark," he says. "But here all the light is captured and you experience it on all floors." The tower acts as a thermal chimney, pulling hot air from the four floors and forcing it out through operable doors.

The exterior of each unit is delineated by bold colors, an inexpensive way to achieve richness and identity. And on the interior, Lehrer carried through the Modern aesthetic with such spare detailing as ¼-inch reveals at wall bases, bamboo cabinetry and flooring, and synthetic concrete countertops.—*n.f.m.*

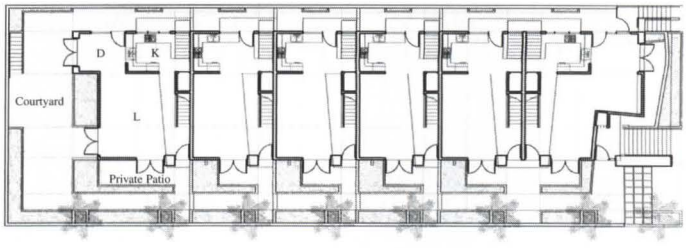


This six-unit project is sited on a narrow 50-foot lot, yet 22 feet are dedicated to an open courtyard. Delineated by bold colors, each unit has a four-story atrium skylight that also acts as a thermal chimney to pull warm air out of the interiors.

principal in charge: Michael B. Lehrer, FAIA, Lehrer Architects LA; **project architect:** Christian Arndt, Lehrer Architects LA; **developer:** Jonathan Lehrer-Graiwer & Leo Moore, Los Angeles; **general contractor:** Leo Moore, Leo Moore & Associates, Los Angeles; **landscape architect:** Mia Lehrer, Mia Lehrer + Associates, Los Angeles; **project size:** 1,700 to 2,200 square feet per unit; **site size:** 0.17 acre; **construction cost:** $185 per square foot; **sales price:** $650,000 to $740,000 per unit; **units in project:** 6; **photographer:** Tom Bonner. *See page 128 for product information.*



garage level



courtyard level



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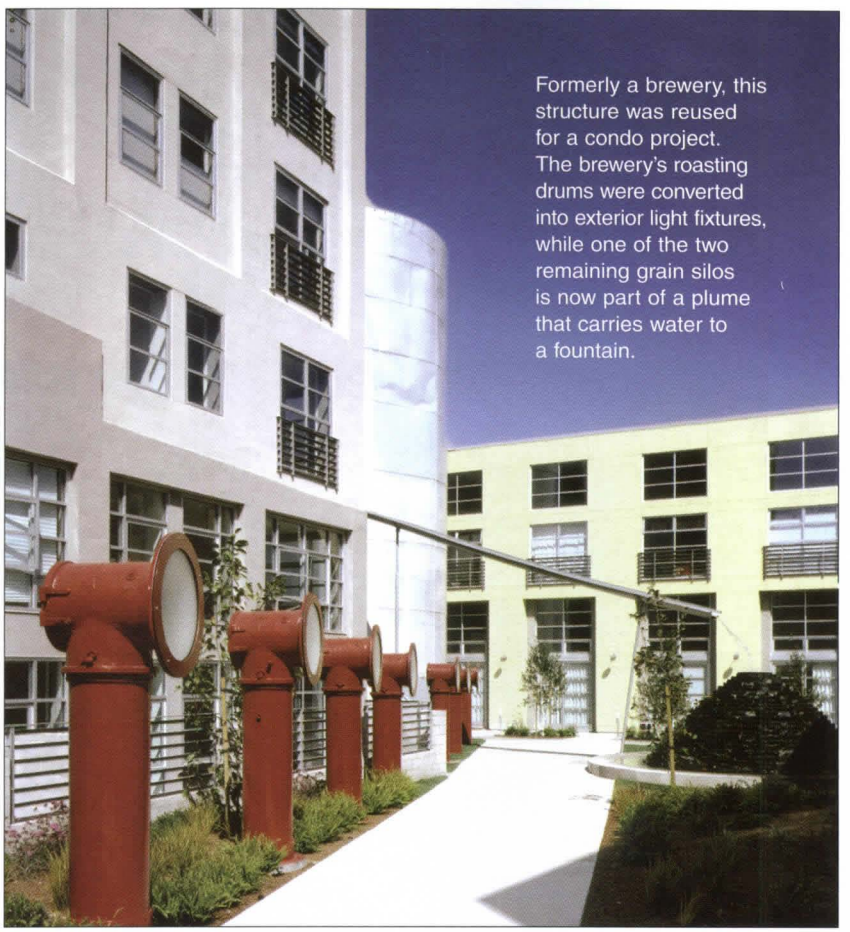
alameda, calif.



In a previous life, the North Beach Malt House was home to several family-owned brewing companies. Today, the renovated building is the anchor of a four-building condo project that blends both old and new aesthetics.

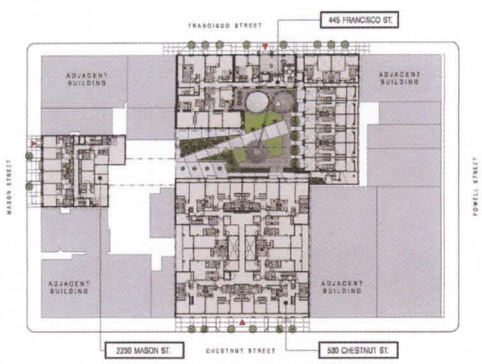
The program called for conversion of the malt house into condo units and the addition of three new, Modern-style buildings. To that end, MBH Architects left the interior concrete walls of the malt house exposed, preserving its industrial roots. And the firm speced painted steel and aluminum windows to unify the old building with the new ones. "The fenestration and the width of the bays drew off the old building," says Mark Blunck, marketing coordinator.

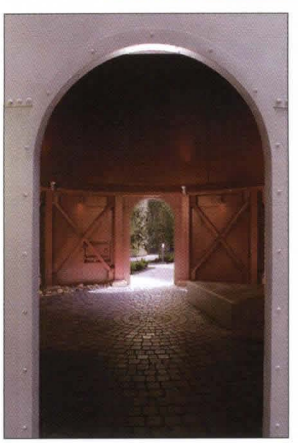
The courtyard also exalts the project's industrial pedigree: The architects pulled the entry back and incorporated two existing grain silos—with one functioning as a lobby/courtyard entry. And the exterior is lit by red column fixtures that were once part of the plant's roasting drums. Our judges praised the "creative adaptive reuse" and lauded the "clearly delineated old and new sections."—*n.f.m.*



Formerly a brewery, this structure was reused for a condo project. The brewery's roasting drums were converted into exterior light fixtures, while one of the two remaining grain silos is now part of a plume that carries water to a fountain.

principal in charge: F. Clay Fry, MBH Architects; **project architect:** Ken Lidicker, MBH Architects; **developer:** Marc Fracio, Chestnut Street Partners, San Francisco; **general contractor:** John Kugler, Nibbi Brothers, San Francisco; **landscape architect:** Clifton Lowe, Cliff Lowe Associates, San Francisco; **interior designer:** F. Clay Fry, MBH Architects; **project size:** 800 to 1,600 square feet per unit; **site size:** 1.26 acres; construction cost: $215 per square foot; **sales price:** $580,000 to $2.9 million per unit; **units in project:** 88; **photographer:** Farshid Assassi. *See page 130 for product information.*

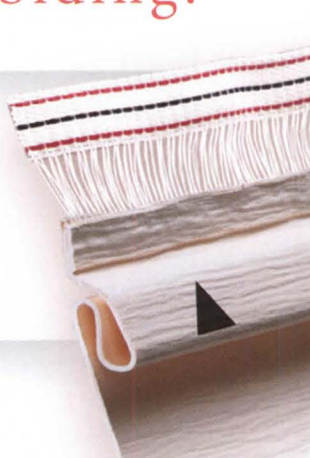






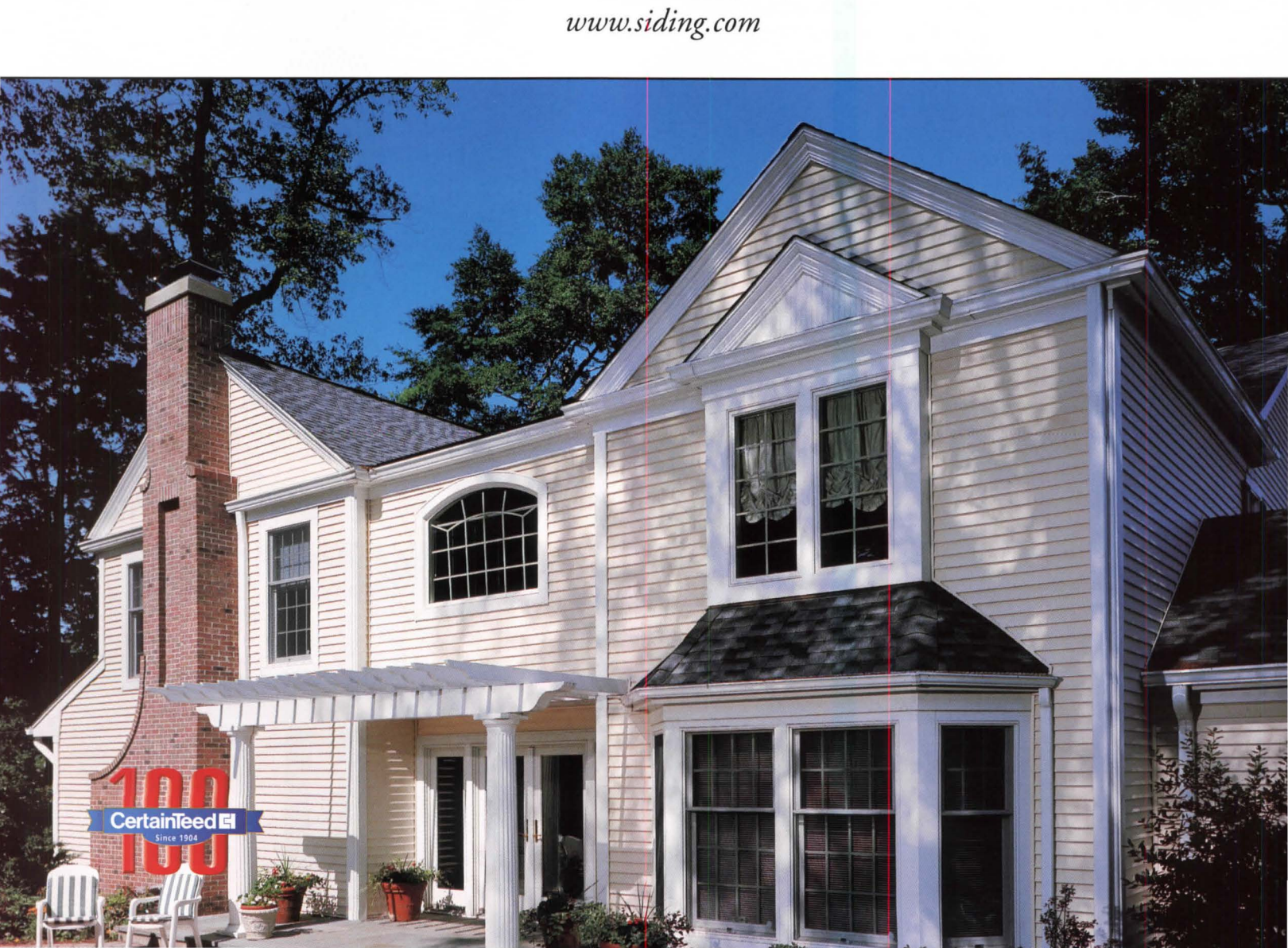
The architects reused the second grain silo as a courtyard entry and used steel and aluminum window openings in context with the vintage character of the original building.

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Our judges gave this project an award both for what it is—a modest production house model that exemplifies quality over quantity—and for what it isn't. "It's not McMansiony," said one judge. "In the world of traditionally styled production housing, this really stands out."

This was precisely the point, says architect Donald Powers. The client, Warwick Grove Co., he explains, is committed to redefining the suburban model. For this traditional neighborhood design community, Warwick sought a series of homes that encourage interaction with neighbors while also embracing unique design and quality materials. Because the homes target older adults, Powers located main living areas on the first floor and relegated guest rooms and secondary spaces to the upper level. A combination of defined but overlapping spaces and open areas makes the compact houses feel spacious.

The community plan calls for 150 homes sited close together on small lots, so the homes needed to have better than average exterior detailing, says Powers. "We couldn't get away with vinyl when the house is close to the street," he says. Instead, Western red cedar, fiber cement, and cedar doors greet the street. "The restraint of detail—the trim, molding, the use of color—is masterful," one judge said.—*n.f.m.*

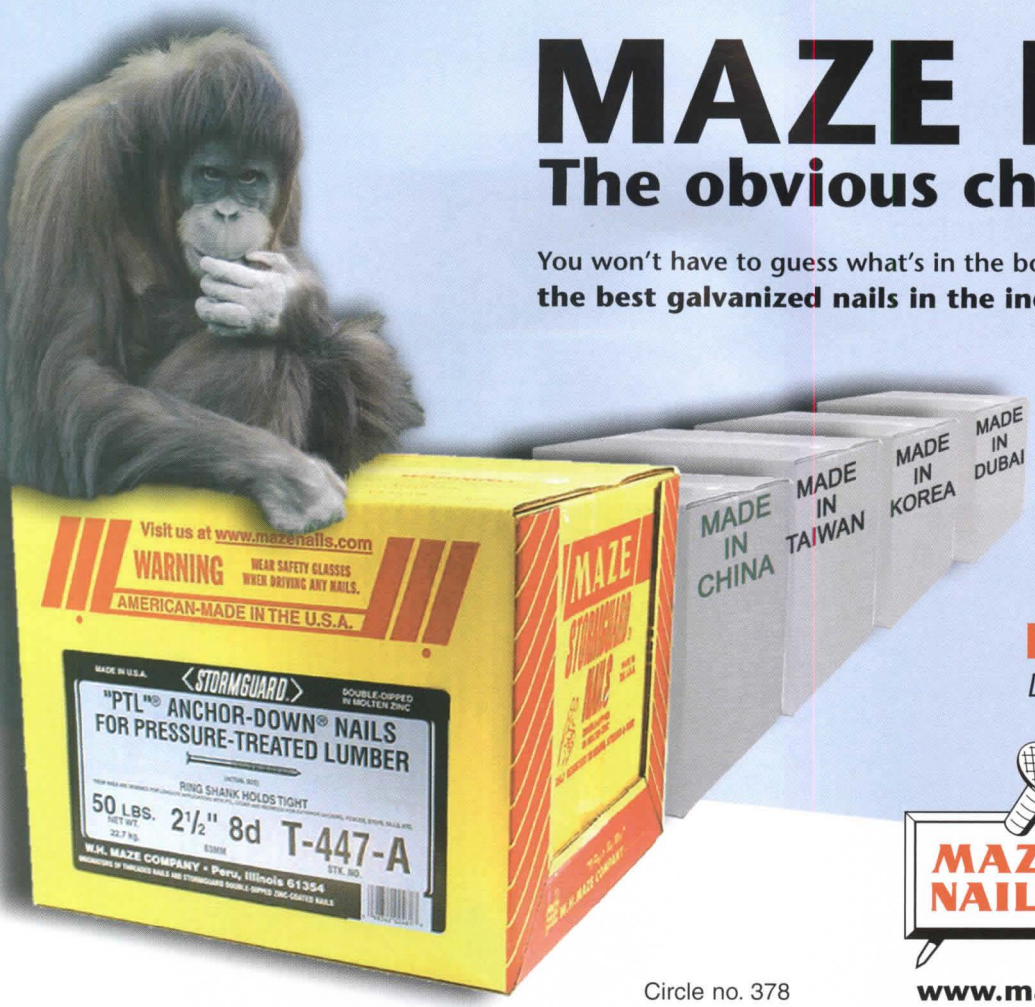


Designed for buyers who favor quality over quantity, these 2,400-square-foot production homes nonetheless live large. Open floor plans inside and shared green space outside contribute to the homes' easygoing livability.

principal in charge: Donald Powers, Donald Powers Architects, Providence, R.I., in collaboration with Jeff Degraw, Degraw & Dehaan, Middletown, N.Y.; **land planner:** Michael Watkins, Duany Plater-Zyberk & Co., Gaithersburg, Md.; **developer:** Warwick Grove Co., Tuxedo, N.Y.; **general contractor:** Warwick Grove Co., Tuxedo; **landscape architect:** Karen Arent, Karen Arent Landscape Architect, Goshen, N.Y.; **interior designer:** Patricia Stadel, Patricia Stadel Interior Design, East Petersburg, Pa.; **project size:** 2,400 square feet; **site size:** 38 acres; **construction cost:** $100 per square foot; **sales price:** $475,000; **photographer:** Jeff Herbert. *See page 130 for product information.*

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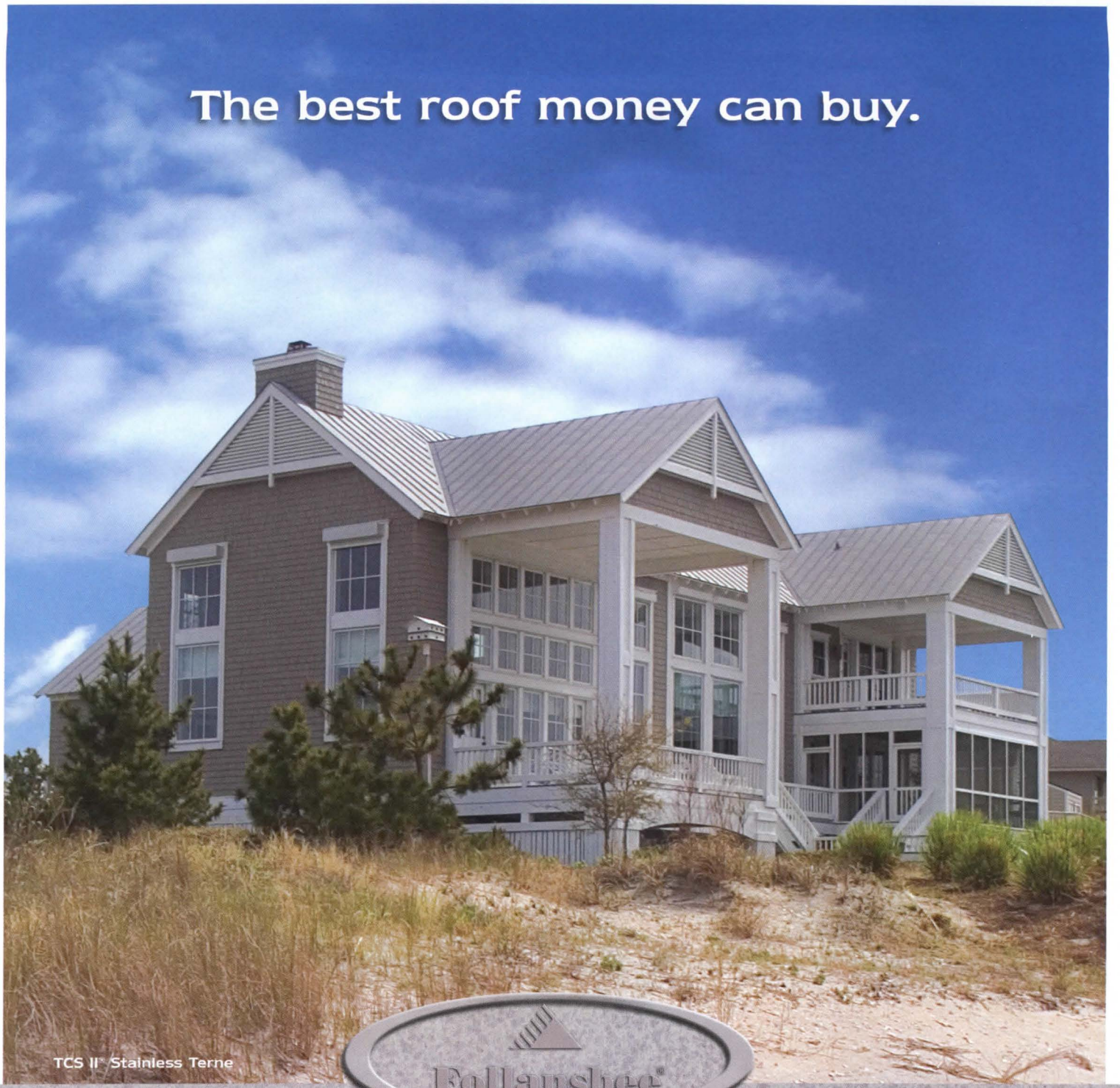
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What started out as a series of defensive moves became selling points in the design of this speculative infill project. Architect Kevin DeFreitas wanted to avoid a condo project in downtown San Diego, fraught with lawsuits brought by homeowner associations, yet maximize the number of dwellings on this pricey piece of land. The solution: walls of tilt-up, 5-inch-thick concrete panels. They have 3 inches of airspace between them, qualifying the project for single-family status. At 16 feet, 4 inches wide, three row houses were shoehorned onto each 50-foot-wide parcel, achieving a density of 42 units per acre.

The industrial aesthetic slips easily into this urban neighborhood. DeFreitas enlivened the street by painting some of the bays in primary colors and designing large overhangs and elevated stoops. A flex room on the ground level provides the option for a home-based business. On the top floor, clerestory windows and a thermal chimney draw in light and fresh air. "If you live in a high-rise condo, homeowner association fees can run $500 a month," DeFreitas says. "This project is meant to appeal to first-time buyers."

The homes' low energy costs also appeal to such buyers. The thick, maintenance-free concrete is thermally efficient and won't harbor mold. It also creates a superior sound barrier. The result is a litigation-proof package that's easy to live in and maintain. The judges were impressed with the smart materials and design. "It's all about multi-family living," they agreed.—*c.w.*

principal in charge / project architect / land planner: Kevin deFreitas, AIA, Kevin deFreitas Architects; **developer:** Sebastian+deFreitas, Pauma Valley, Calif.; **general contractor:** Lusardi Construction, San Marcos, Calif.; **landscape architect:** Aerea, San Diego; **interior designer:** Kevin deFreitas; **project size:** 960 to 1,980 square feet per unit; **site size:** 0.40 acre; **construction cost:** $142 per square foot; **sales price:** $307,200 to $633,600; **units in project:** 17; **photographer:** Carol Peerce. *See page 130 for product information.*



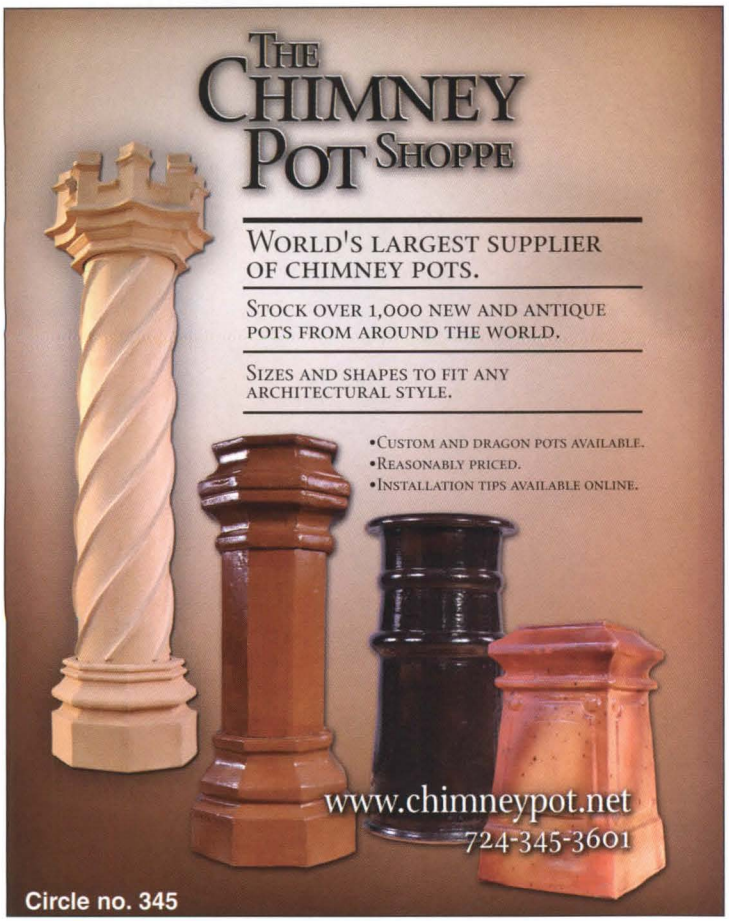
To enliven the elevations, DeFreitas conceived them as "innies and outies, like bellybuttons." The glass bays are opaque on the bottom and clear on the top. Businesses occupy the first floor of five of the buildings, providing another layer of eyes for security during the day. Sidewalk plantings and elevated stoops help to keep the street facades friendly.

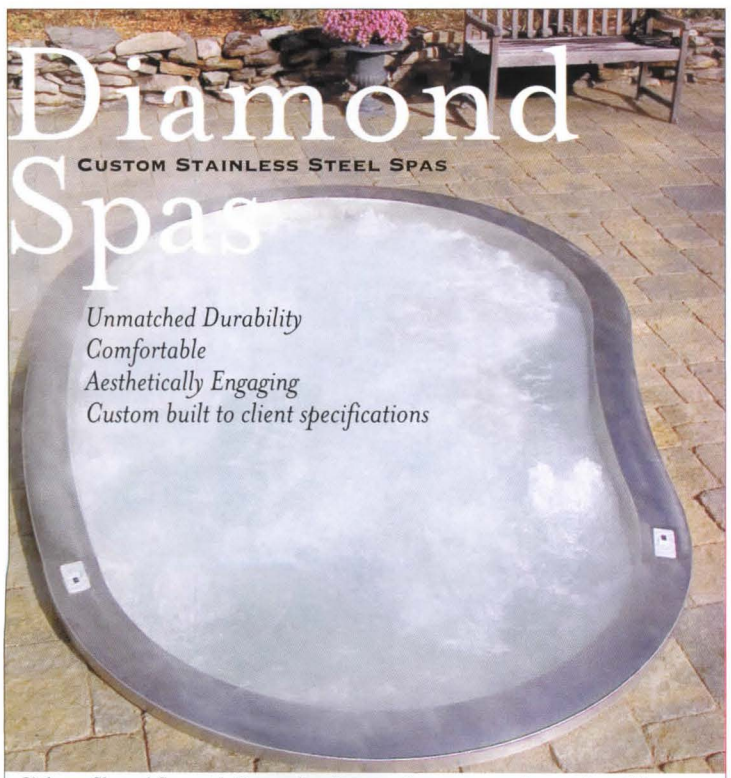


first floor second floor third floor



Wood floors, stairs, and doors create a warm counterpoint to the exposed concrete tilt-up walls, which sped up the construction process and are virtually maintenance-free forever. The open floor plan lets daylight penetrate from front to back.





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